

# U&Lc.

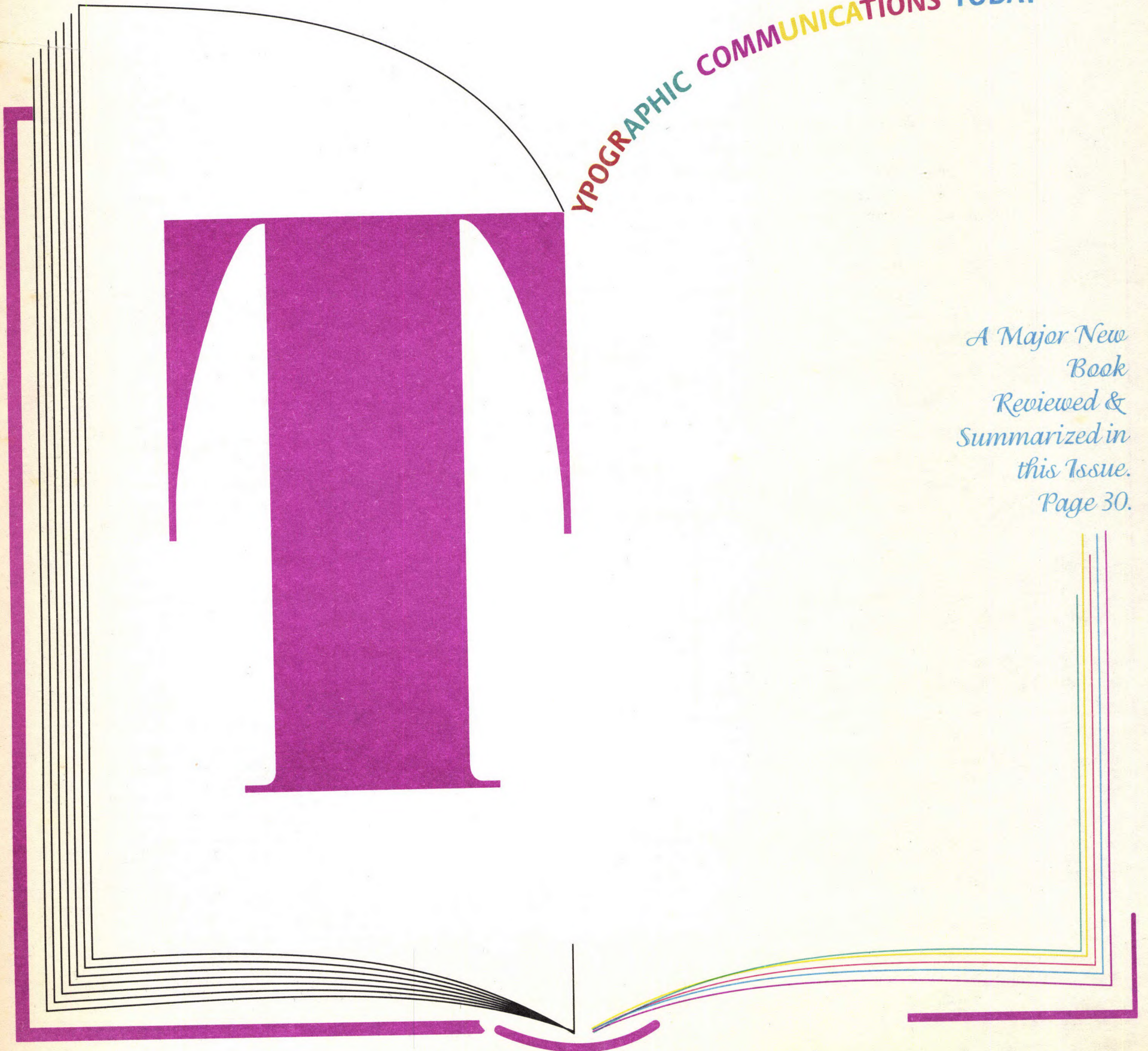
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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SIXTEEN, NUMBER ONE, WINTER 1989

TYPOGRAPHIC COMMUNICATIONS TODAY



*A Major New  
Book  
Reviewed &  
Summarized in  
this Issue.  
Page 30.*



Continuing through March 16th

# PAINTING WITH WORDS

**b**ritish calligrapher, Donald Jackson, M.V.O., is scribe to Her Majesty's Crown Office at the House of Lords, London.

This retrospective exhibit of his work is comprised of more than 50 pieces that were created using methods and techniques that have not been altered since the 14th century. Included in this display of writing, illuminating and gilding are heraldic devices, peerages, charters, jewelry, a family tree, hand-bound books and a tapestry. Modern adaptations of traditional forms of the art of calligraphy are a part of the exhibition as well.

*Alphabet: The Story of Writing (produced by Chatsworth Films, Ltd., London) is being shown on video throughout the day.*

*This exhibition was organized by the London Link, St. Paul, Minnesota.*

**March 17–June 6**

The ITC Center will be closed for renovation.

**June 7 through August 24**

TDC 35

The 35th Annual Typographic Design Competition  
Sponsored by the Type Directors Club

Hours: 12:00 noon–5:00 p.m.

Open Monday–Friday

Closed Monday, February 20

**Admission: Free**

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New York, NY 10017

Morning hours available for schools and professional organizations by reservation only.  
For more information and group reservations call (212) 371-0699.

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(Good things come in threes).

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**"Typographic Communications Today" 30**

by Ed Gottschall.

A new all-encompassing book about typography as a communications tool covers the evolution and revolutions, pioneers and practitioners and a critique of the past 100 years' designs. Herein, a 17-page summary of the 256-page book which is to be released shortly.

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VOLUME SIXTEEN, NUMBER ONE, WINTER 1989

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Have you ever noticed that the Tuesday morning meeting which is supposed to answer everybody's questions rarely does? This is not a new phenomenon; it has long been prevalent in business. Now, unfortunately, it is beginning to creep into other aspects of our lives. There are less and less simple answers to questions like: "Why doesn't my car start?" "Why isn't my report worth an 'A'?" or "What do you mean, you can't balance the checkbook?"


So it is with the origins of our alphabet. The seemingly simple question is, "What's the origin of the letter 'E'?" Sorry, no simple answer.

Several experts believe that our "E," or at least some of the sounds it represents, was once indicated by the Egyptian hieroglyph for a house. Others contend that it grew out of the sign represented as a window. And others still, attribute the "E's" ancestry to the Egyptian symbol of a courtyard. To further complicate matters, our "E," one of the most commonly used vowels, actually started life as a consonant.


The Phoenician writing system is generally credited as the first step toward the creation of our current "phonetic" alphabet. Phoeni-



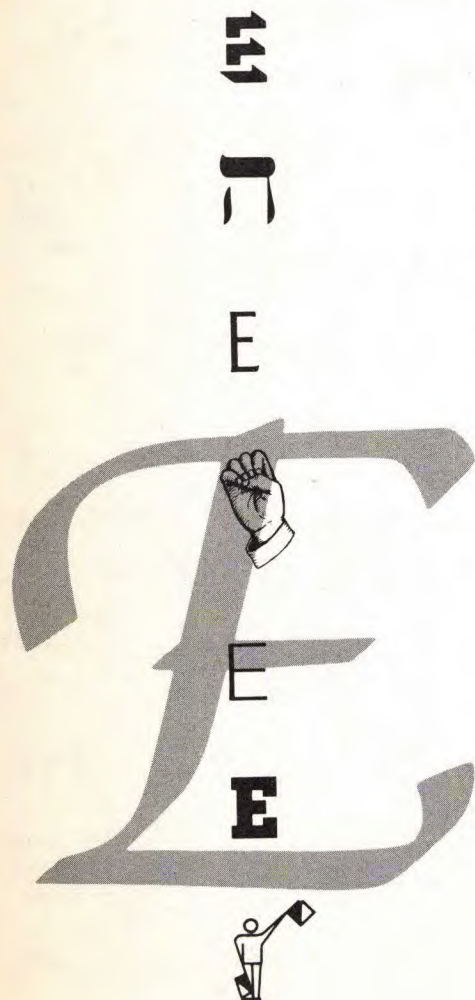
cian writers were among the first to use symbols to represent sounds, rather than employing different symbols or pictures to signify a particular word. The Phoenician language was based on 22 consonant sounds (vowels were relatively unimportant), each with a name – and a symbol to represent that sound in writing.

One of these 22 sound-symbols was the precursor to our "E." The Phoenician  which they called hé, and roughly represented the sound of our "h," was probably the great-great grandparent of the fifth letter in our alphabet.

When the Greeks adopted the Phoenician writing system, they had difficulty pronouncing about half of the Phoenician letter names; and so they modified the troublesome characters to bring them into sync with the Greek language. Some were altered only slightly, others drastically, and still others were dropped altogether.

The Phoenician  was one of the problem characters. The Greeks could not pronounce the first sound of the letter name. Being pragmatic people, and living in less complicated times, their answer to the problem was just to drop the part of the name that was causing the difficulty. As a result the Phoenician "hé" became simply "e" – and thus our most useful vowel was born.

Over time, the Greeks gradually simplified the design of the Phoenician character, and flopped it so that its arms were pointed to the right. The end result looked remarkably like the E found in typefaces like Helvetica™ or ITC Avant Garde Gothic®. The final version was given the name epsilon and represented a short ē sound.



E

E

E

*The "E" is normally drawn as a somewhat narrow letter. Its width, without serifs, is approximately one-half of its height.*

*The middle horizontal stroke (or arm) is almost always drawn above the true center of the character. This gives the letter both balance and proportion. In some mannered designs, especially those with art nouveau overtones, the middle stroke is placed quite high.*

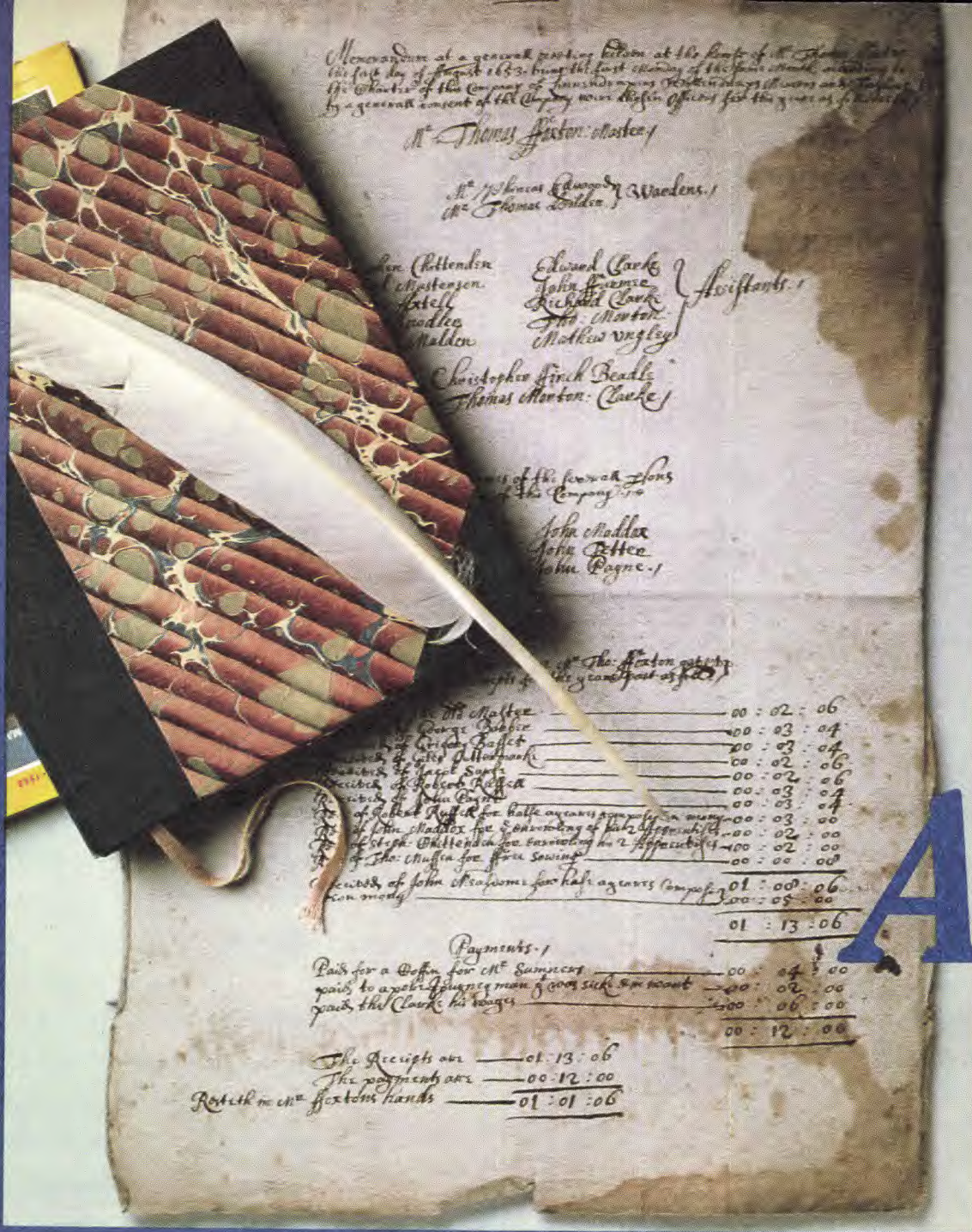
**E** ITC Fenice® Regular **E**  
ITC Benguiat® Book

*The middle stroke is also normally the shortest of the three horizontals. The differences should be subtle (in many cases not even optically apparent), but the center stroke should be slightly shorter than the top, and the top not as long as the baseline stroke. Although not as obvious, these differences are also found in sans serif designs.*

**E** ITC Avant Garde Gothic® Book

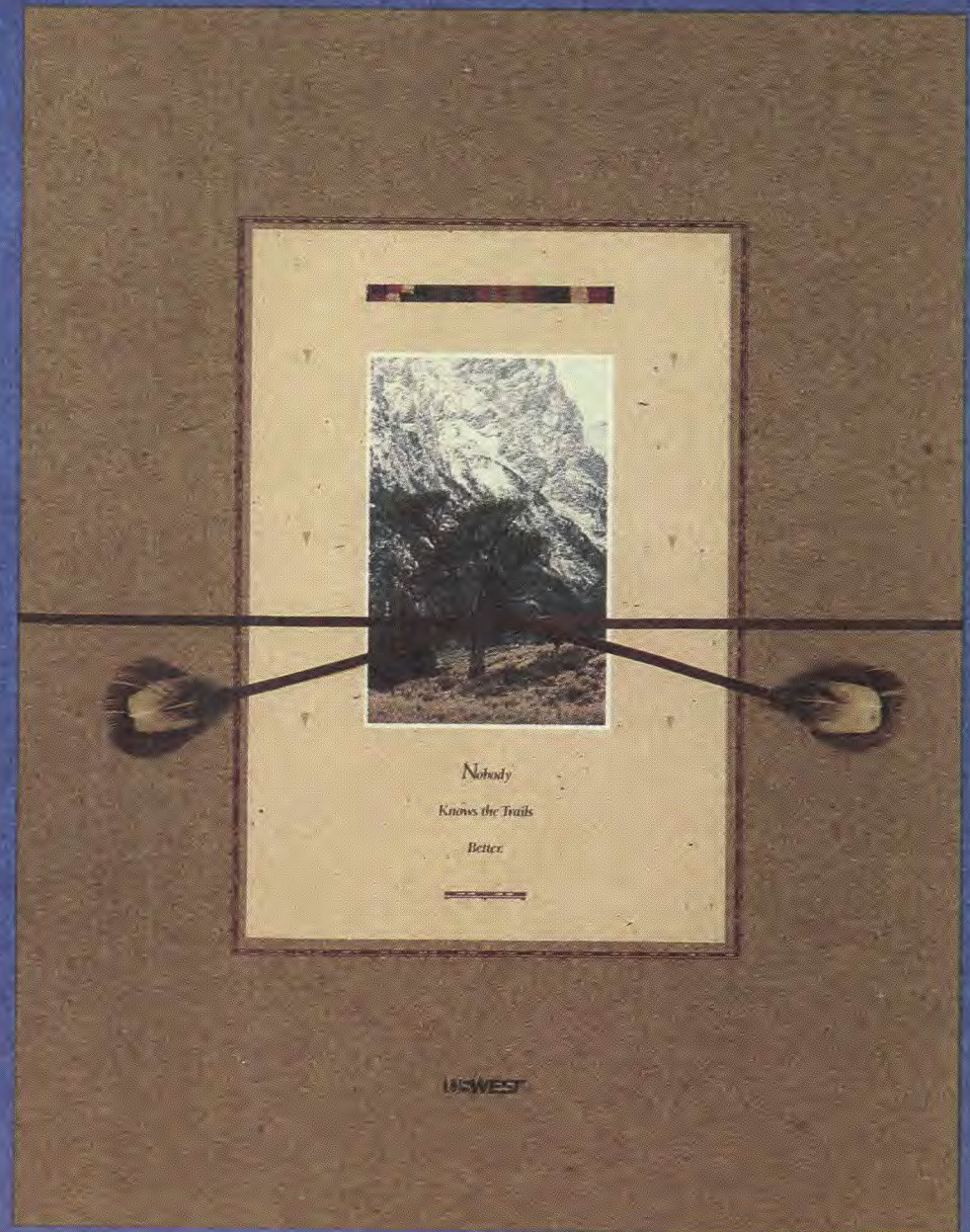
*While simple answers may be becoming a rare occurrence, the simple beauty of our alphabet endures.*

– Allan Haley



A recent exhibit at the Cooper-Hewitt Museum in New York City reviewed 475 years of annual reports. What started as a simple, hand-written financial statement has evolved into a super graphic challenge for designers—and made...

# The Annual Report



Statement, for the Year Endi OF THE

# Metropolitan Life

(INCORPORATED BY THE STATE OF N "The Company OF the People, BY

### ASSETS.

Municipal and R. R. Bonds, and Stocks .....	\$150,530,100.73
Bonds and Mortgages.....	146,343,953.89
Real Estate.....	23,746,237.24
Cash.....	4,382,270.00
Loans to Policy-holders.....	16,538,268.35
Premiums, deferred and in course of collection (net).....	6,792,553.19
Accrued Interest, Rents, etc.....	4,452,497.06
	<b>\$352,785,890.36</b>

### COMPARISON

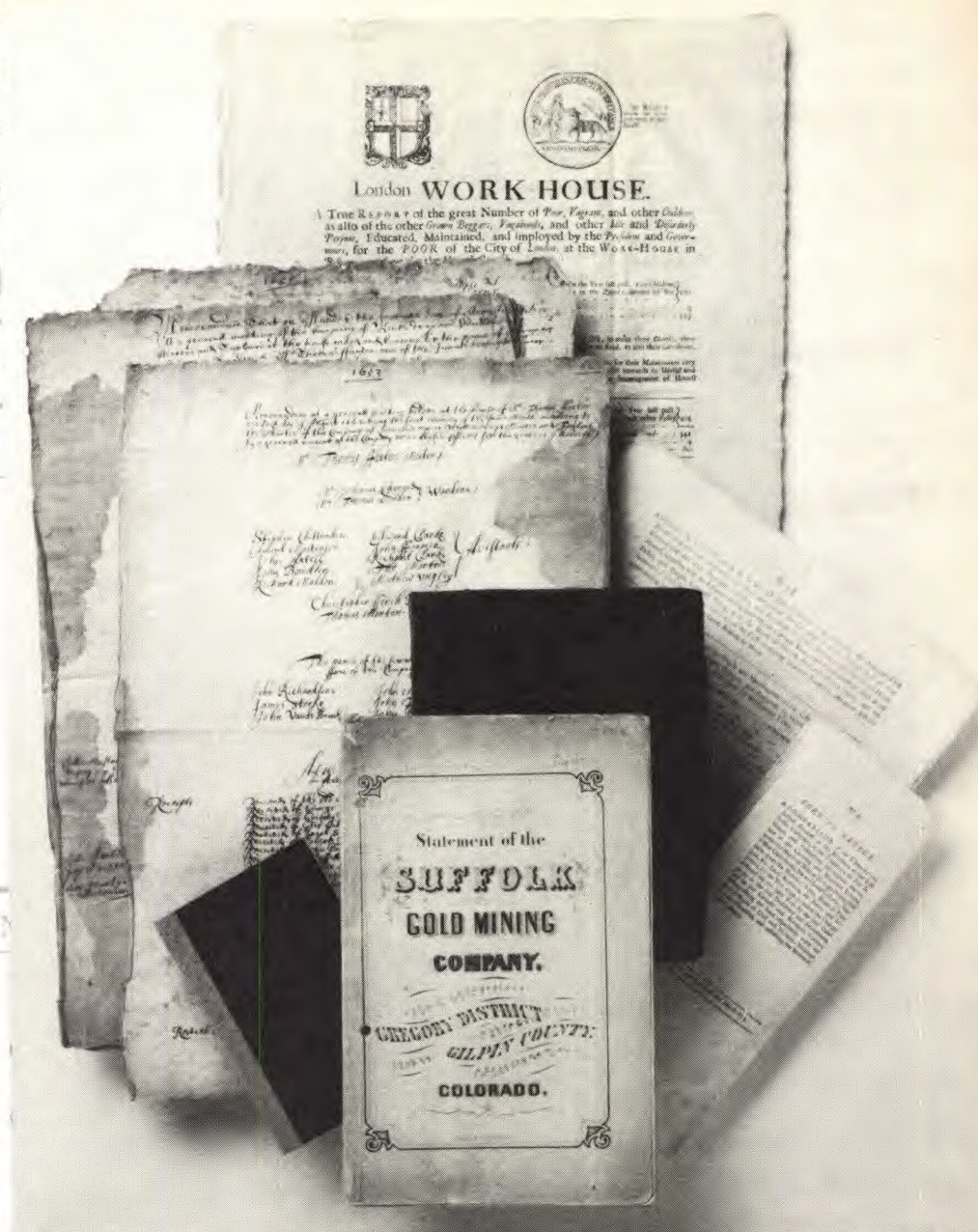
Income in 1911.....	\$98,185,273.71
Gain over 1910.....	443.28
Increase in Assets during 1911.....	556.36
.....	582.87
.....	790.23

# Report

## Perennial Headache

INDUSTRIAL DEPARTMENT, Issued .....	\$243,940,504
" " Revived and Increased .....	33,603,510
ORDINARY DEPARTMENT, Issued .....	161,138,814
" " Revived and Increased .....	460,329,093.00
Total Outstanding Insurance (larger than that of any other company in the world).....	\$2,399,878,087.00

THE DAILY AVERAGE of the Company's business d



Number of Policy-Claims paid in 1911.....	158,965
(Averaging one policy paid for every 35 seconds of each business day of 8 hours.)	
Amount paid on the Above.....	\$24,328,206.00
(Averaging \$167.82 a minute of each business day of 8 hours.)	
Policy-Claims, Dividends and Surrender-Values paid Policy-holders in 1911, plus addition to Reserve.....	\$70,482,706.49
Paid Policy-holders since organization, plus amount now invested for their security....	\$678,618,740.19

526 per day in Number of Claims Paid.  
 6,432 per day in Number of Policies Issued and Revived.  
 \$1,524,268 per day in New Insurance Issued and Revived.  
 \$233,386.44 per day in Payments to Policy-holders and addition to Reserve.  
 53 per day in Increase of Assets.

### It happens every year.

Like tax season to an accountant ...harvest time to a farmer...

Christmas in the retail world, annual report season has

become frantic-time in the graphic design world. All other projects grind to a halt. Designers don't answer their phones; they hole up behind locked doors to contemplate how to turn dry statistics into an adventure in reading.

Why all the anguish? All a stockholder really wants to know

**Norlin Corporation Annual Report For 1974**

YEAR	INCOME FOR THE YEAR	ASSETS
Dec. 31	66.68	
"	59.59	
"	71.71	

Background image, this page: a no-frills 1912 annual report of the Metropolitan Life Insurance Company.

Right: in keeping with its product, the Norlin Corporation, a producer of musical instruments, packaged its 1974 annual report in a record jacket.

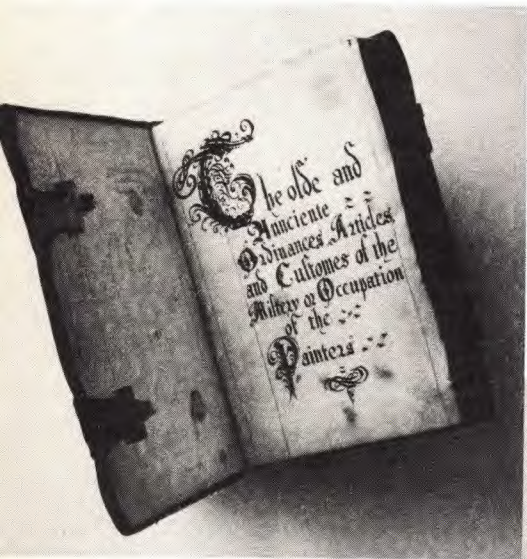
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is: "How'm I doing? Who's running the company, and what are their plans for the future?" Actually, it can all be told in a few words and numbers; and that's exactly how the earliest financial statements were rendered.

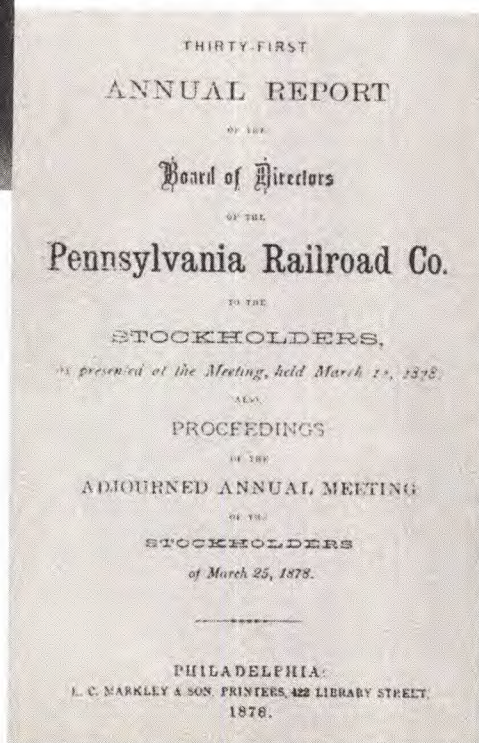
The very first annual reports in the Cooper-Hewitt exhibition were financial records of old English guilds. One, dating back to 1515, was merely a handwritten transcript of the minutes of oral business done at a guild meeting, indicating receipts and payments. With the expansion of commerce in the early 1600s, the need for capital led to the formation of joint-stock companies. Investors in such business ventures naturally needed to be apprised of their company's financial status, and so in England and America (which followed English business customs) the governments decreed that publicly owned trading companies must issue annual reports to their constituents. Through the centuries, for the most part these annual reports were simple printed statements containing only skeletal information; company executives often used their own discretion in choosing what to report and what to withhold from investors and potential stockholders.

But in America, the resounding 1929 stock market crash put an end to such discretionary disclosures. To prevent misrepresentation and future financial chaos, the Securities and Exchange Act was passed in 1934. It required all companies trading publicly to provide complete financial statements annually to their stockholders and would-be investors. Though such government intervention usually stuck in the craw of big business, some companies began to see how the nuisance annual report could be turned into a corporate asset.



Left: written annual reports go back to the early 16th century. This leather bound minute book from an English painters and stainers guild contains records from 1510 to 1810.

Below: cover of an 1878 annual report issued by the Pennsylvania Railroad.



**Annual Reports and the Corporate Image.** Like the architecture it chose for its headquarters...like its interior decor...its corporate art collection...its civic and cultural contributions, a company's annual report could become another vehicle for projecting a noble public image.

It didn't seem to matter that a 1945 survey by *Financial World* magazine indicated that all stockholders wanted in an annual report was: a convenient magazine-size format, detailed financial information in simple charts and non-technical language, and an indication of the company's future plans. They could be quite content with a 2-color job and required no elaborate embellishments.

Nevertheless, in the mid-'40s and '50s, many prominent companies began to seek out distinguished designers to project a touch of class in their annual reports. They willingly shelled out funds for fine art; for photographers to fly halfway 'round the world for the perfect location shot; for the most luxurious paper. Fine typography, unique diecuts, embossing—every nuance of design that might connote the company's lofty standards and values was endorsed. Budgets for annual reports soared. Today, among the Fortune 500 companies, quarter-million to million-dollar expenditures for annual reports are not uncommon.

**The Designer's Dilemma.** Regardless of the generous budgets allocated, and the almost certain guarantee of repeat business, for most designers the annual report is a mixed blessing. The project can be a straitjacket. The contents are basically the same

Above center: a London design firm, the Michael Peters Group, projected an image of creativity with the imaginative pop-up spread dramatizing its varied enterprises.

Far right: Domino's Pizza has captured attention with its dramatic annual reports. One year it was packaged in a box of dominoes, another year in a pizza box. Shown here is a recent annual report distributed in a canvas newsboy sack.



year-in, year-out. Opportunities for adventurous design ideas are decidedly limited by the personality the corporation must project, by the whims of the CEO and the countless lesser executives who also get into the act. And aside from all the esthetic design decisions, there are, according to Lou Dorfsman, renowned former creative director of CBS, Inc., subtle psychological problems to resolve: "How, for instance, to represent the company's financial health without making the stockholders nervous? If you've had a better-than-expected year and are tempted to produce a prosperous-looking report, they may be contentious about the undue expense. On the other hand, if the company has had a bad year, you certainly don't want to squander funds on a showy job. But neither do you want to rub the bad news in the stockholders' faces by going cheap."

Ironically, in spite of all the *angst* and efforts expended on the annual report, it's an accepted fact that the average reader spends very little time reading it—about 9 minutes total. That being the case, special effort goes into making a speedy but memorable impression. Probably no other single element gets as much consideration as the cover or package in which the report is sent.

**Unusual Formats.** Although the Cooper-Hewitt exhibit gave equal attention to photography, illustration, typography, and the handling of charts and graphs, the most arresting reports were those presented in unusual formats.

Among those designed to intrigue a busy executive were a series designed in the early 1980s for the Domino Pizza company.

One report was packaged in a wooden box, complete with a set of dominos. Another year, it was designed in-the-round, like a pizza pie, and delivered in a Domino Pizza box. A third year, the report was printed in newspaper format and packaged in a canvas newsboy-type bag.

A food chain, Red Owl Stores, packaged its 1970 report in a plain brown paper bag with a cashier's slip attached. Norlin, a producer of musical instruments, issued its 1974 report in a record album sleeve. And a design company involved in package design and marketing of a variety of products and services, went all out on a center spread with expensive pop-up illustrations of their company's projects.

Not every designer gets the opportunity to be innovative and playful. Most clients' images require sterner stuff. But conversely, those who get the green light to let their imaginations soar and come up with a stunning, novel format one year, had better be prepared to match it or top it the next time around.

For designers who are jaded and have mixed emotions about the "perennial annual report" there seems to be no end in sight. Even though the Securities and Exchange Commission recently ruled for allowing companies to issue short-form reports, no company has taken up the option. There is hope though. Judging from the way communication technology has influenced design in the past, we may be heading into an era when scriptwriters, animators, and camera crews will take over from graphic designers, and annual reports will be dramatized on videotapes, ready to be popped into VCRs. It's possible. *Marion Muller*



*The exhibition and accompanying 36-page full color publication, available from the Cooper-Hewitt Museum Shop for \$3.95, plus tax, was made possible with a grant from the Northwest Paper Division of the Potlatch Corporation.*

## Fifty years ago

New York City had more major morning, afternoon and evening newspapers than could fit on a newsstand at any one time. Now there are only three. Fifty years ago New York City also had more theatrical caricaturists than these many newspapers could absorb. Now there is only one; and he is the master. Since 1925, Al Hirschfeld has been documenting, in pen and ink, America's plays and players for the drama section of the *New York Times*. At 85 years of age, this redoubtable artist, with his mane of flowing white hair and long, pointed beard can still be found at almost any Broadway premiere in a first row aisle seat making feverish sketches in the dark. He is the last of the Broadway caricaturists, and also the most legendary. The odds are that in the foreseeable future no one will be able to fill his well-worn shoes.

"I never wanted to be a cartoonist," said Hirschfeld during a recent interview at his New York studio. "Actually, I started out as a sculptor and then a painter. I don't consider myself a cartoonist either.

You see, a cartoon is something that has a literal idea—a point of view. I've done them, but as the years went on I just worried about line and form and space." For Hirschfeld the distinction between the cartoon and caricature is profound. "A cartoon doesn't depend on the quality of the drawing so much as on the idea. If it's a good idea, anyone can do it. But a caricature has another quality. The word 'abstract,' I suppose, is the only one I can use. Are Picasso, Lautrec and Hokusai caricaturists, graphic artists or painters? They were all caricaturists, in my view."

After a long stay in Paris during the early '20s, Hirschfeld began his career as a journalist, contributing political cartoons to left-wing periodicals, including the *New Masses*. At one time he was even asked to replace Caesar, the last political cartoonist for the



Joel Grey and Liza Minnelli, "Cabaret," 1972.

# Al Hirschfeld:

## Last of the Broadway

by  
Steven  
Heller



Mary Martin and Ezio Pinza, "South Pacific," 1949.



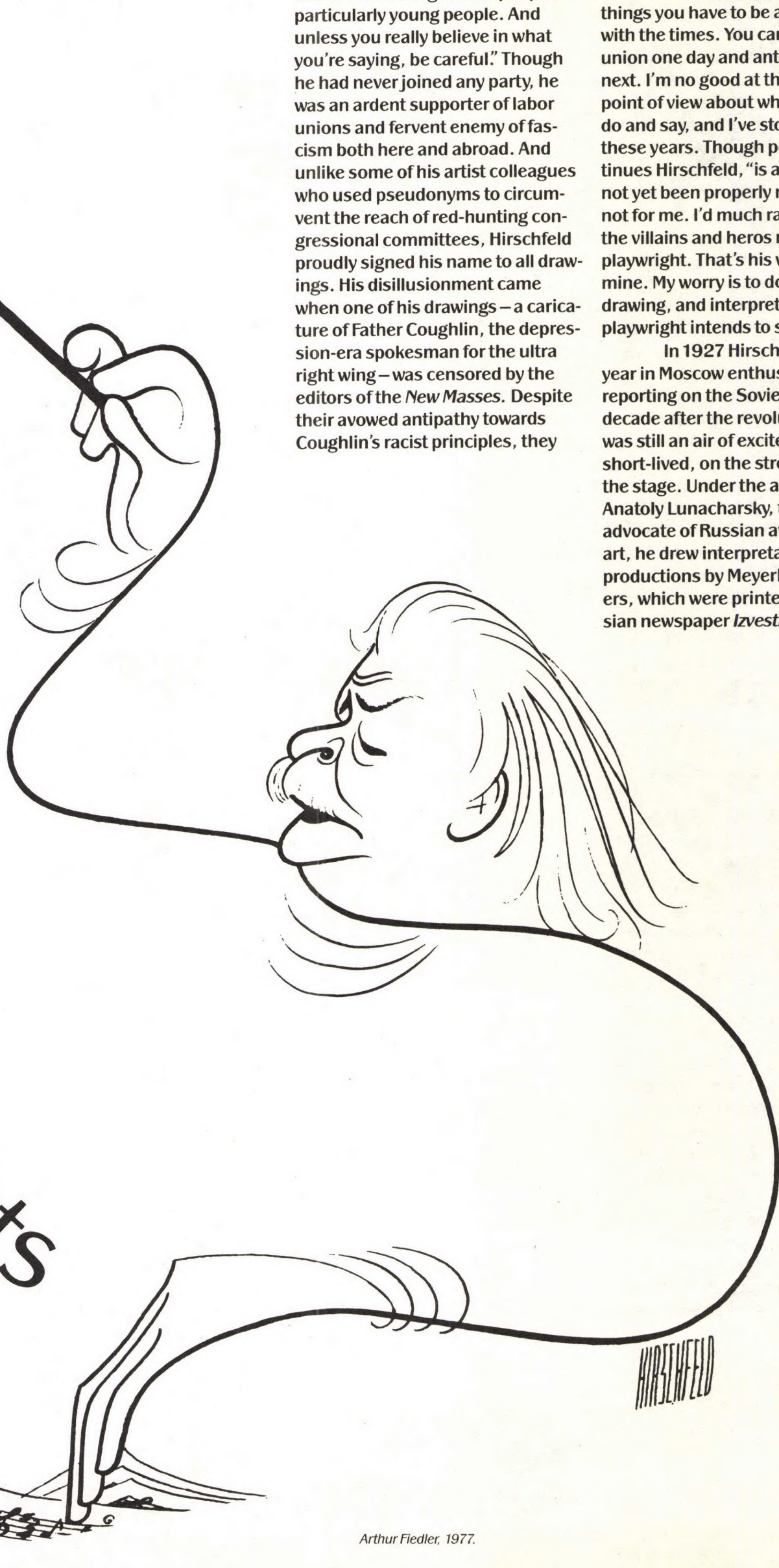
*Times*. He refused because the constraints of the form worried him: "For me doing political cartoons was a great responsibility to the reader. You're influencing a lot of people, particularly young people. And unless you really believe in what you're saying, be careful." Though he had never joined any party, he was an ardent supporter of labor unions and fervent enemy of fascism both here and abroad. And unlike some of his artist colleagues who used pseudonyms to circumvent the reach of red-hunting congressional committees, Hirschfeld proudly signed his name to all drawings. His disillusionment came when one of his drawings – a caricature of Father Coughlin, the depression-era spokesman for the ultra right wing – was censored by the editors of the *New Masses*. Despite their avowed antipathy towards Coughlin's racist principles, they

deemed Hirschfeld's drawings as offensive to Catholic unions. The hypocrisy of that, he felt, was intolerable.

"I realized that to do political things you have to be able to switch with the times. You can be pro-union one day and anti-union the next. I'm no good at that. I had a point of view about what I wanted to do and say, and I've stood by it all these years. Though politics," continues Hirschfeld, "is a field that has not yet been properly mined, it's not for me. I'd much rather have the villains and heroes made by the playwright. That's his worry not mine. My worry is to do a decent drawing, and interpret what the playwright intends to say."

In 1927 Hirschfeld spent a year in Moscow enthusiastically reporting on the Soviet theatre. A decade after the revolution, there was still an air of excitement, albeit short-lived, on the streets and on the stage. Under the auspices of Anatoly Lunacharsky, the leading advocate of Russian avant garde art, he drew interpretations of the productions by Meyerhold and others, which were printed in the Russian newspaper *Izvestia* and sent

# Caricaturists





Rex Harrison, "The Fighting Cock," 1959.

back by boat to *The New York Herald Tribune*. He also wrote and illustrated a book on Soviet theatre which was unforgivably lost by an American publisher, Boni and Liveright.

He has trouble remembering when his fluid linear style was developed. It was probably sometime in the late '20s or early '30s and was definitely a response to the constraints of the media. "It asserted itself after many years of trial and error..." recalls Hirschfeld, "I discovered that the safest way to reproduce on the toilet paper that newspapers are printed on – which they haven't improved since the process was invented – was to stick with pure line. I kept eliminating and eliminating, and getting down to the bare essentials. I still do, in a way."

While plying his craft as a caricaturist for many New York newspapers during the early '30s, he co-edited, with Alexander King, a satirical journal called *Americana*, which included contributions by Nathaniel West, e.e. cummings, George Grosz and S.J. Perelman.

With Sid Perelman a "mutual admiration society" developed. They wrote a musical together and, later, a successful book. The musical called "Sweet Bye and Bye," was their first collabora-



Lillian Gish, "The Trip to Bountiful," 1953.



Sammy Davis, Jr., Humphrey Bogart, Judy Garland, Laurel and Hardy, John Wayne and Katherine Hepburn (date unknown).

tion, and had lyrics by Ogden Nash, music by Vernon Duke, and sets by Boris Aronson. A great combination, yet a memorable disaster. "Sid and I were the culprits," recalls a bemused Hirschfeld. "We wrote a musical about the future. Well, you can do that visually. But the thing that didn't work was the music. How do you write music for the future? I mean, these fellows (the composers), naturally want to get their stuff played. But once you start being satirical about music, you're out of business." Shortly after their flop, Perelman and Hirschfeld had lunch with Ted Patrick, the brilliant

editor of *Holiday Magazine*, who suggested that the duo travel around the world and record in picture and word their experiences. They agreed, since, "after this stinker we had to leave the country anyway." And within a week the idea was also signed on as a book for Simon and Schuster. The wonderful expedition lasted two months, and the resulting *Westward Ha!* became a runaway bestseller.

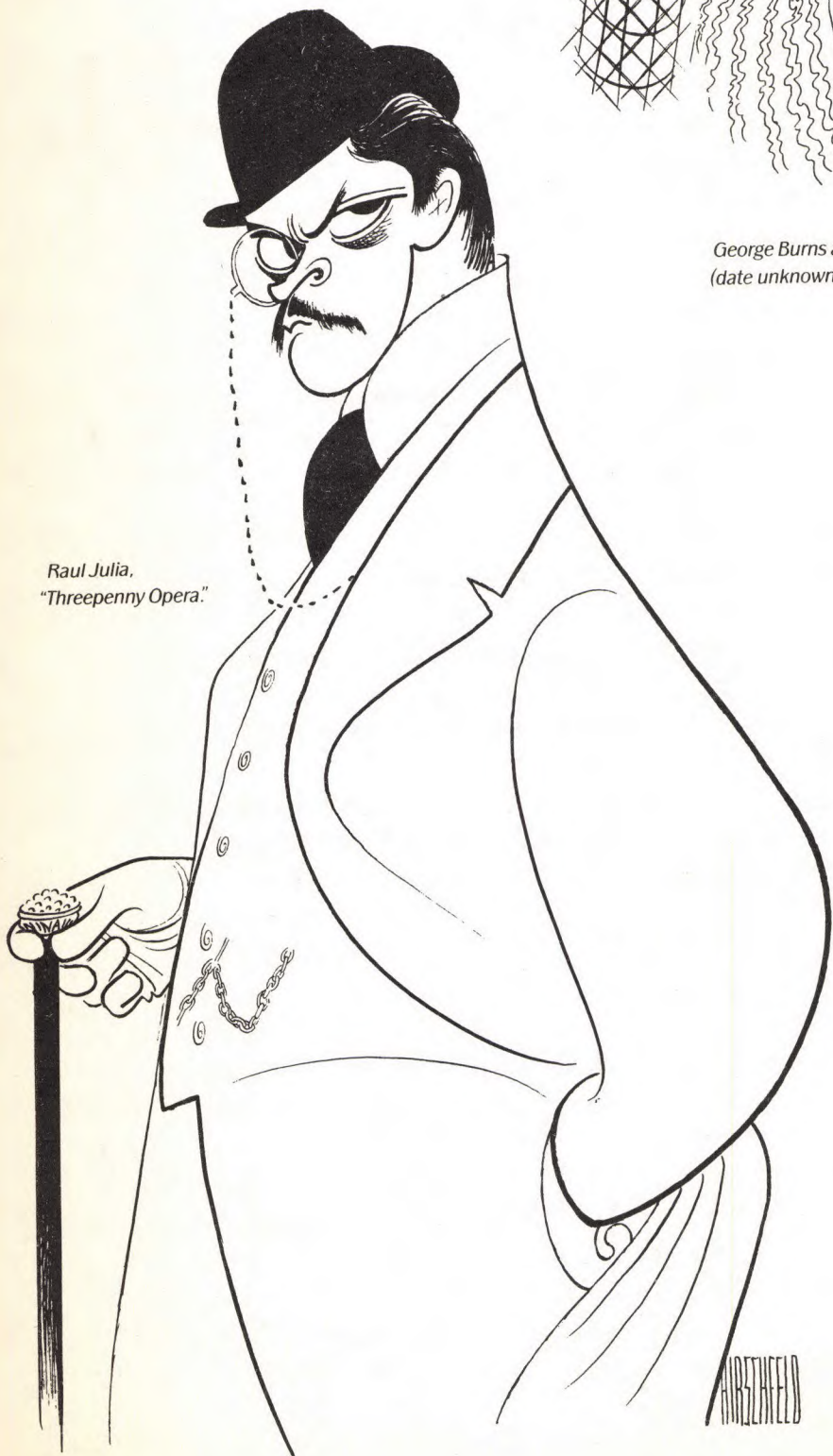
Hirschfeld did drawings for most of the major American magazines, including *Life*, *The Saturday Evening Post*, *The American Mercury*, and *TV Guide*. For *Collier's* he



George Burns and Carol Channing  
(date unknown).



Gloria Vanderbilt, "The Swan," 1954.



Raul Julia.  
"Threepenny Opera."

regularly collaborated with John O'Hara, but Hirschfeld was somewhat disillusioned with this: "His column, Appointment with O'Hara, was terrible. Not that O'Hara was a bad writer, but these things were really unreadable. Yet they were apparently so popular with the readers that they raised my fee without me even having to ask." Sinecure with *The New York Times* came in the '30s when the uncompromising Sunday Editor, Lester Markel, who was annoyed that the artist appeared elsewhere with such frequency, approached Hirschfeld and said, "We're beginning to look like all the other papers. We would like it if you'd just work for us." "So I said, well, all you've got to do is cross my palm with silver and I'm your fella. In fact I much preferred to work for the *Times*, because in those years the other papers didn't pay for the drawings; the press agent or producer did. I didn't have full control, and always felt corrupted by that in some way."

About his decidedly original drawings (made even more distinctive by the camouflaged name of his daughter, Nina, strategically placed in every drawing) Hirschfeld says: "I try to communicate to the reader pretty much what the play is about, if it's possible. If not, just some kind of witty juxtaposition of lines in itself is reason enough for the drawing." But Hirschfeld admits that in the early days, "I don't know why, the *Times* ever printed my drawings. When I look back it was pretty daring, since it wasn't in their spirit at all." Fifty years is a long time for people to get used to a radical approach. "Apparently it's been accepted," he says modestly, "and it's almost become conventional by now." This, of course, is an understatement. His art is so indelible that one cannot think of Broadway without conjuring up the curvilinear magic of Al Hirschfeld.

*The Margo Feiden Gallery in New York City has a collection spanning over 60 years — the life's work — of Al Hirschfeld.*

# KAYE & FINE &



Danny with a handful of love.

He didn't tell jokes. He wasn't really a vocalist, a dancer, or a genuine mime. But when Danny rattled off one of his tongue-twister songs, when he parodied an opera star with hay fever, a crazed cossack dancer, a *shlemiel* cowboy, when he spouted streams of nonsense syllables in perfect Japanese, French or German intonations, mascara flowed and grown men wept with laughter. And when, with manic frenzy, he conducted a symphony orchestra in *The Flight of the Bumble Bee* with a fly swatter, he so convulsed the musicians they could barely read their scores or blow their horns. He made children giggle, and he charmed the royal family of England into beating time and singing along with him.

Danny Kaye was one of those born entertainers who comes our way once in a lifetime. And working alongside him—writing his musical material and guiding his career for 40 years—was his partner and wife, Sylvia Fine.

Danny and Sylvia first worked together at a summer resort where Sylvia, an accomplished pianist, helped whip material together for the weekend entertainment.

Aside from playing the piano, she was a sophisticated lyricist with a sassy wit and style in the Gilbert and Sullivan mode. Danny's expressive face and gymnastic tongue made him the perfect vehicle for her scintillating patter songs. Their professional affinity soon blossomed into a personal partnership; they were married in 1940.

One year later, Danny, who had been trotting his act around from clubs, to cabarets, to the Borscht Circuit, to vaudeville for nearly ten years, became an overnight star. In the 1941 Broadway production of *Lady in the Dark* he stopped the show at every performance with his rendition of *Tchaikovsky*, a song in which he reeled off 49 polysyllabic Russian composers' names in 38 seconds. Before long, Hollywood beckoned, and he starred in a succession of hit movies; *The Secret Life of Walter Mitty* (1947), *The Inspector General* (1949), *Hans Christian Andersen* (1951), among others.

In the course of his career, Sylvia wrote more than 100 songs especially for him which he performed on stage, screen, radio, television, in night clubs and recording studios. She was his mentor, severest critic and enduring security blanket.

When their little girl Dena was born, Danny became acutely sensitized to the needs and pleasures of children. In the mid-1950s, he took a holiday from Hollywood and committed himself to make a film for UNICEF (United Nations International Children's Emergency Fund) to help raise funds to immunize third world children against killer diseases. The project took him on a 40,000 mile trek through India, Burma, Thailand, Indonesia, Hong Kong, Africa, Turkey, Israel and Italy. The film documented the ravages of leprosy, tuberculosis and other preventable illnesses, and also demonstrated Danny's intuitive gift for entertaining children. He clowned, charmed them and eased the sting of the vaccinating needle.

Though Danny continued his UNICEF activities for the next 30 years, he also found time to become a master Chinese cuisine chef, an expert golfer, a pilot and a baseball statistician. Television, too, gobbled up his talents. In addition to his own TV variety show, he also appeared in the children's specials, *Peter Pan* and *Pinocchio*. Later, in a total turnabout he played an unrelieved dramatic role as a Holocaust survivor in *Skokie*. In 1981, when Sylvia Fine produced and narrated a TV special on the history of the American musical theatre, it was the first time she

# ITC CASLON NO. 224<sup>®</sup>



*Danny, his daughter Dena and wife Sylvia.*

and Danny appeared on-stage together. It was also one of his last public appearances. He died in 1987 at the age of 74, after a serious illness following open-heart surgery.

In the end, Danny and Sylvia—for all the brilliance of their careers as entertainers—may be remembered as much for their philanthropy. Danny raised some \$6 million for musicians' pension funds and inestimable sums for UNICEF. He received humanitarian awards from the Motion Picture Academy, from UNICEF and the government of Israel, as well as the Kennedy Center medal for his contribution to performing arts. For her part, Sylvia Fine's recent \$1 million gift to Hunter College (one of her alma maters) to restore its Playhouse, will be a long-lasting testimonial to her prodigious and profitable song-writing career.

Few typefaces have enjoyed the longevity, success, and prominence as that designed by England's first great typefounder, William Caslon. Caslon has been a favorite of typographers and lovers of type virtually since it was first released in the 18th century.

Benjamin Franklin admired Caslon; which is probably why both the Declaration of Independence and the Constitution of the United States were first printed in this typestyle. Another famous lover of type, George Bernard Shaw, insisted that all his works be set in Caslon. And among the not so famous, the motto "when in doubt, use Caslon" has a long-standing tradition.

Six years ago ITC undertook the project of melding the best traits of this milestone design with one of its most popular display typeface releases, ITC/LSC Caslon No. 223<sup>®</sup>. The design goal was a typeface family which exemplified the most functional and beautiful qualities of both faces. ITC Caslon No. 224 is the result.

The task of creating this typeface revival was awarded to Ed Benguiat, the designer of many ITC typestyles. He undertook a demanding program of exhaustive study and trial development prior to settling on his final renderings. The result of Mr. Benguiat's efforts is a highly readable typeface, alive with both warmth and dignity. A large x-height, smooth weight transitions, and careful structuring of hairline strokes have made ITC Caslon No. 224 exceptionally suitable to a wide variety of typographic applications.

Text copy, from simple columns of basic information in newsletters, to elaborate and sophisticated sales brochures, is a natural for ITC Caslon No. 224. Its ample x-height and highly legible character shapes contribute to what is ultimately a very reader-friendly type style. Still, it is a distinctive type which rises above more mundane choices. In addition, ITC Caslon No. 224 successfully bridges the gap between text and display usage. It is a charming, versatile, and effective display type.

ITC Caslon No. 224 is legible, readable, versatile, and ultimately usable; certainly a family to remember.

# ITC CASLON NO. 224<sup>®</sup>

## BOOK

He didn't tell jokes. He was really a vocalist... or a dancer... or a genuine mime. But when Danny rattled off one of his tongue-twister songs, when he parodied an opera star with hay fever, a crazed cossack dancer, a shlemiel cowboy... when he spouted streams of nonsense syllables in perfect Japanese, French or German intonations, mascara flowed and grown men wept with laughter. And when, with manic frenzy, he conducted a symphony orchestra in *The Flight of the Bumble Bee* with a fly swatter, he so convulsed the musicians they could barely read their scores or blow their horns. He made children giggle, and he charmed the royal family of England into beating time and singing along with him. Danny Kaye was one of those born entertainers who comes our way once in a lifetime. And working alongside him—writing his musical material and guiding his career for 40 years—was his partner and wife, Sylvia Fine. Danny and Sylvia first worked t

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## BLACK

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# Jan Tschichold



by  
*Allan  
Haley*

To look at him, you might think that he was a kindly professor of Latin, or perhaps classical literature. Jan Tschichold appears to be a scholarly, gentle man. Certainly not someone given to harsh words or radical thought.

True to his image, Jan Tschichold was a scholar and an educator. He wrote over 50 books and spent much of his free time teaching. His educational contribution was not, however, in Latin or Greek. Tschichold's expertise was in typography and typographic communication. However, antithetical to his image, much of his work was quite radical. And to muddy the picture even further, Tschichold was guilty of contradicting himself on some very basic issues.

## Tschichold the Revolutionary

In the early part of this century, Jan Tschichold revolutionized typography by virtually single-handedly making asymmetric typographic arrangement the style of choice among young designers. In doing so he also vehemently attacked symmetry as being an archaic and ineffectual typographic style. Twenty-five years later Tschichold began the Herculean task of redesigning, and restyling, the complete library of Penguin Books. By the time he was done, over 500 titles had been reworked—almost every one of them arranged typographically symmetrical!

When he was young, Tschichold drew typefaces which were bold statements of typographic reform; constructed sans serifs, and calligraphic faces which broke traditional rules. Late in life he created Sabon, a classic example of traditional typeface design.

## How It All Began

From boyhood, Tschichold was exposed to type, typography, and letterform design. His father, a designer and sign painter, enjoyed his son's company and encouraged him to spend time at his small shop. When he was 12, as a treat, Tschichold's father took him to a big printing and graphic arts trade exposition. It was here that the future typographic radical first saw the work of Europe's best calligraphers and lettering artists. Tschichold was hooked! He knew then that type and letters would always be important to him. First he tried calligraphy. Practicing whenever he had a chance, Tschichold tried to develop his own writing style. As his skills developed, so did his interest in the works of past and present calligraphic masters. The young designer began to study the lettering manuals of Edward Johnston as well as, the equally famous in Germany, Rudolf von Larish. By the time he was accepted into the Leipzig Academy of Graphic Art and Book Crafts, Tschichold had developed into a capable and prolific calligrapher. He was a serious pupil: he worked hard, practiced his lettering, studied the accepted rules of calligraphy and learned traditional typographic theory. As a result of his efforts, Tschichold eventually became a graduate student at the academy under the highly regarded German type designer, Walter Tiemann; and was entrusted with the responsibility of teaching a class in lettering and calligraphy.

Up until his 22nd year, Tschichold's calligraphic and typographic style developed along conservative, if not entirely traditional, lines. He was a "good young

a  
für den NEUEN MENSCHEN EXISTIERT NUR das  
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JEDem TSAITPUNKT DER fergalenhait VAREN  
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absolut UNT ENTQÜLTIK (MONDRIAN)

An  
attempt  
to develop  
a sans serif  
form  
of the  
alphabet,  
1926-29.



Example  
of the  
kind of  
typography  
Tschichold  
was  
reacting to  
during  
the early  
1900s.

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sollte von allen Lesern ebenso aufmerksam durchstudiert werden wie  
die Abhandlungen im Text. Er ergänzt sie durch Angabe vertrauens-  
würdiger Bezugsquellen für die Bedürfnisse der Praxis und gibt  
— da in ihm alle Zweige des Druck- und Buchgewerbes vertreten sind —  
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designer," just avant garde enough to be perceived as one of the new generation, but nowhere near radical enough to cause his mentors any concern.

### A New School of Thought

Then everything changed. In 1923 Tschichold saw the first major exhibition of the Bauhaus at Weimar — and virtually became an instantaneous convert to the Bauhaus teaching. Like many young converts, Tschichold not only embraced his new religion with zeal, he also felt compelled to renounce vehemently all his earlier ideals. Tschichold completely changed his typographic style, adopting uncompromisingly the new attitudes preached by the Bauhaus. He began to write passionate tracts and articles condemning traditional typographic style. He even temporarily Russianized his name to Ivan in an attempt to further identify himself with the left-wing stance of the Weimar school. The difference between Tschichold and many other young impassioned converts was that people paid attention to him. Tschichold's pleas made a difference. One of his articles, "Elementare Typographie," marks the changing of the face of modern typographic style. In it, and in *Die Neue Typographie*, a small book he published later, Tschichold advocated scrapping all the then popular German types and replacing them with a single sans serif style; and in addition the abandonment of the fashionable style of symmetrical typographic arrangement for asymmetry. His writing and teaching at this period cast Tschichold in the role of a radical. (The contradictions were to come later.)

In the late 1920s Tschichold emerged as one of the most ardent and uncompromising advocates of modern typography. No dilettante, he was also one of its most skillful exponents. In numerous articles, and hundreds of actual examples, he codified and demonstrated the principles of asymmetrical typographic arrangement. He also designed a "mono-case" (incorporating either capital or lowercase letterforms) sans serif typeface, and published fervent arguments in favor of the use of sans serif type.

### Revolution Against What?

To be fair, Tschichold had a lot of bad typography to react to. The "freie richtung" (free typography) movement of the late 1890s and the *jugendstijl* (art nouveau) movement of the early 1900s cluttered German graphic communication with decorative typefaces which at times were almost unreadable, and with a set of typographic rules which hindered, rather than supported, effective communication. Tschichold was reacting to a typographic style that was overly decorative, self-aware, and fussy; at best mediocre typography. He believed that one well-designed, straightforward typeface was an infinitely better communicator than all the "fancy types" put together; and that facile typographic tricks and affectations should be replaced with the simple dynamism of asymmetrics. Tschichold's work of this period was a perfect reflection of his teaching. His graphic design had an energy and strength which was unprecedented.

Perhaps the most characteristic of Tschichold's work during this period is his poster for the Exhibition of Constructivism, which he designed in 1937. In this piece his exceptionally subtle use of line, graphic elements and typographic arrangement creates asymmetric dynamism at its best.

For over 15 years, Tschichold created posters, book covers, advertisements and even letterheads which were quintessential examples of asymmetric design. His work not only created a new typographic genre, it also served as the benchmark of those who followed in his footsteps.



Poster designed for the Exhibition of Constructivism, 1937.

But then something happened. After changing the typographic world, and converting countless designers to his way of thinking, Jan Tschichold changed his own mind!

Actually, what Tschichold experienced was more akin to a slow conversion than it was to a spur of the moment change of heart. The results, however, were no less drastic.

### Why the Change

Tschichold's transformation began when he took on commissions to design mass-market books: textbooks, novels, historical fiction, biographies, etc., instead of posters and his own manuals on typography and graphic design. These were items produced for, and published by, conserva-

tive-minded people. Over time this line of work became Tschichold's main source of income. The more books he designed, the more he realized that one typographic style could not answer the needs of all typographic applications; and that to insist the opposite was true was roughly the equivalent of typographic dictatorship.

Tschichold realized that good typography has to be perfectly legible and, as such, the choices of classical types like Garamond, Jenson, and Baskerville are not only the traditional choice, but also the logical choice for most books. Typographic statements from Tschichold also became much more conservative: "Sans serif is good for certain cases of emphasis, but is now used to the point of abuse. The occasions for using sans serif are as rare as those for wearing obtrusive decorations." As for asymmetry, Tschichold still considered it to be the most vibrant and stimulating typographic arrangement, but he learned that few of his peers had the talent or discipline to use it correctly. Asymmetric typographic arrangement still held a special attraction for Tschichold, but he became less and less evangelical about converting the world to this design style.

Sadly, Tschichold became the object of typographic ridicule simply for changing his mind. His followers saw in his books, articles, and teaching a way of providing solutions to all typographic problems. Many of them blindly set him up as their "typographic god" — and gods fall very hard from grace.

### Followers Speak Out

One disciple, the Swiss architect and designer, Max Bill, writing in a German trade magazine, made the impassioned accusation that Tschichold was a renegade from his own teaching, and went on to great lengths to show the contradictions between the gospel of 1928 and Tschichold's later work.

Making his reply some time later in the same periodical, Tschichold sympathizes with the disillusionment felt by his earlier supporters, but asks, in effect, if they would rather he suppress his enlightened beliefs and continue to teach what he no longer felt to be true? He then went on in the article, in a manner typical of the kind teacher, to produce further examples of his contradictions: ones missed by Max Bill.

Tschichold's circumstance proves, once again, that there is a heavy price to pay if you are a revolutionary (especially a successful one) and continue to seek the truth beyond simple answers.

### A Change Completed

Tschichold's new classical style was perfected just after World War II. In August of 1946, the founder of Penguin Books provided him the opportunity to redesign the complete Penguin product offering. This was to be the most extensive, and the most difficult challenge of Tschichold's career.

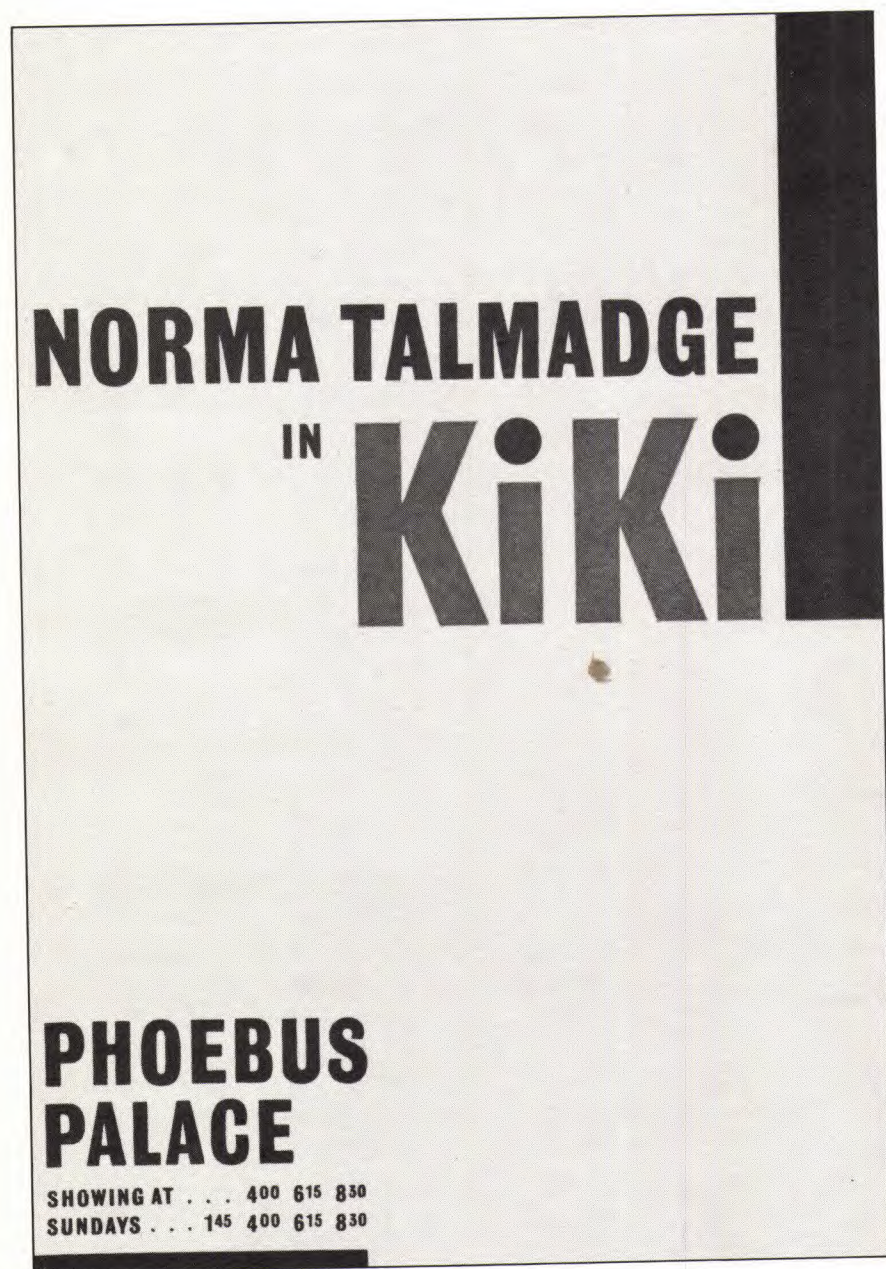
At the time the publishers of Penguin Books commissioned Tschichold, they had been using printers scattered throughout England to produce their books. Penguin was not staffed for making regular visits to these printers, nor were they able to respond quickly to the varied typographic problems they ran into in the regular course of book production. As a result the printers began to rely more and more on their own house style (or in too many cases, whim) to solve design and typographic problems. The books suffered. At best they were inconsistent in design and quality; more often, they were poor examples of typographic communication.

Immediately upon beginning his employment at Penguin, Tschichold produced a typographic style manual: a small booklet which began to outline the basic requirements he required. Tschichold recalled that, "It was comparatively easy to persuade the machine compositors to observe these rules," but that the hand compositors "obviously understood nothing of what I meant..." He clearly had no small task on his hands.

One of the guidelines Tschichold sought was the even spacing of capital letters on title pages. (When setting metal type by hand, this is a somewhat tedious and difficult task of hand insertion or deletion of spacing material — something which the Penguin compositors preferred to save themselves the trouble of doing.) Since Tschichold edited the typography of every book, he first tried to make simple suggestions to improve character spacing, but soon was forced to have a rubber stamp made which printed "Equalize Letter Spacing According to Their Optical Value." This tack did not work either. Tschichold complained that, "This stamp was practically never noticed." In frustration, he began the tedious, and time consuming, task of writing by hand individual instructions for every occasion that he sought letter spacing improvement. Proof pages were sent back to the printers littered with phrases like, "one-half pt. in," or "2 pts. out!" — and these were only the notes pertaining to character spacing!

Tschichold edited every page of every book that Penguin produced. At first, pages were sent back to printers with more red than black ink! Gradually, however, the printers began to understand Tschichold's requirements and book quality improved.

After he was satisfied that his most basic of composition rules for book production "...had been settled and duly propagated,"



*Cinema poster, 1928.*

Tschichold went on to reform the design of every Penguin book.

### More Choices

First he made sweeping changes to the typeface repertoire formally supported by Penguin. For the sake of consistency, and probably convenience, all previous Penguin books were set in Times Roman. Tschichold felt that Times was a good newspaper face (indeed, it was originally created as such) but that it was somewhat lacking when it came to book typography. Not "to throw out the baby with the bath," Tschichold did continue to use Times (about 20 percent of the Penguin books continued to be set in the face), but he also widened the composition spectrum to include faces such as Baskerville, Bembo, Garamond, Caslon. Even the Penguin trademark did not escape Tschichold's attention. After a number of his changes to the book format, the old trademark looked out of place. Tschichold's answer to the problem? Redesign.

Tschichold worked at the Penguin book project for 29 months. At the end, well in excess of 500 books were prepared for printing by his skilled hand—most on a page by page basis. Tschichold, himself, stated that his work must have set some kind of typographic world record! During the whole process he never wavered from his standards, and never provided anything less than 100 percent commitment to the project. And, as a result, was completely satisfied with the results. Of the project he wrote, "A publishing firm, that manufactures books in millions to millions, has in any case been able to prove that the cheapest of books can be just as beautifully set and produced as more expensive ones, indeed, even better than most of them!"

### Tschichold the Type Designer

In addition to being a teacher, typographer, book designer, and rebel, Tschichold was also a typeface designer. While his mono-case sans was not cast as type, and only remains in reproductions of his drawings, two typefaces were designed (and released) in his younger, less conservative, years. Transito is a sans serif in the tradition of Futura Black and was created for the Amsterdam type foundry early in the 1930s. It is strictly a display face and saw little use when first issued—and less continued popularity. Shortly after the release of Transito, Tschichold drew Saskia for the Schelter & Giesecke foundry of Leipzig. This too, was a sans serif design, but with much more of calligraphic overtones than his previous design. In fact, the final renderings for the punch cutters were based on letter forms Tschichold drew with a broad edged pen. The completed design was released in 6 to 60 point type and was more stylish than practical, and enjoyed little popularity outside of a small group of Tschichold's followers. Tschichold also produced a number of phototype faces for Uhertype of Berlin, but none survived the second World War.

Sabon, a typographic tour de force, is the face which establishes Tschichold's reputation as a type designer.

In the early 1960s a group of German printers approached Tschichold with a decidedly unique and exceptionally difficult design problem. They sought a type which could be set on either Monotype or Linotype composition equipment, or as hand-set foundry type, with no perceptible difference in the final product. This meant that all the drawbacks of both Monotype and Linotype composing machines, such things as varying point-bodies, kerning restrictions, different unit systems, and duplexing character sets, had to be contended with.

The completed design, released in 1966, not only solved the imposed design problem, it is also an exceptionally beautiful (and useful) design in its own right. Such that it, unlike his earlier faces, continues to be used today; in metal—and in photo and digital form.

Sabon has been called "modern Garamond" which is somewhat misleading. Actually it's not a Garamond, but its own design which was patterned loosely on specimen sheets of the early Frankfurt printer and typefounder, Konrad Berner. The story is told that Berner married the widow of Jacques Sabon (hence the typeface name) who, it is also said, brought some of Garamond's original matrices to Frankfurt (hence the design similarity with Garamond).

### The Teacher's Simple Rule

When Jan Tschichold died in 1974, the typographic community lost one of its kindest teachers and most gifted practitioners. Tschichold was an artist and craftsman of the highest order, one who practiced what he preached. He ultimately demanded only one obligation of his followers and students: to organize typographic communication so that it is easy to read and pleasant to view. "Grace in typography," he wrote, "comes of itself when the compositor brings a certain love to his work. Whoever does not love his work cannot hope that it will please others."

# SASKIA

*frohe Farben in das sonnige Bild des Sommers*

*zu tragen, und alle modischen Pastelltöne*

*finden die anderen, die für ihre Erscheinung*

*eine ruhigere Note lieben. Kurz- oder lang-*

*ärmelige Jäckchen werden zu diesen duftigen*

*Kleidern getragen und haben die Aufgabe,*

*"Saskia"*

*drawn*

*for the*

*Schelter &*

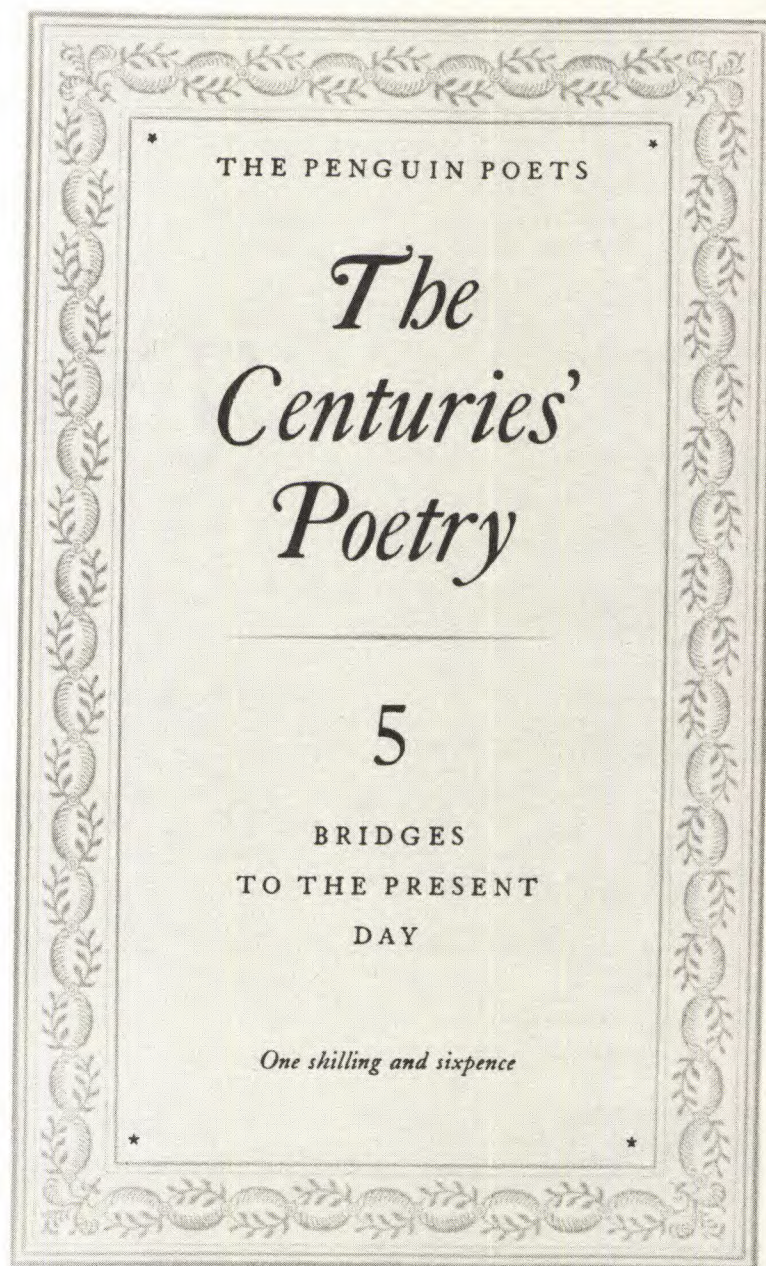
*Giesecke*

*foundry*

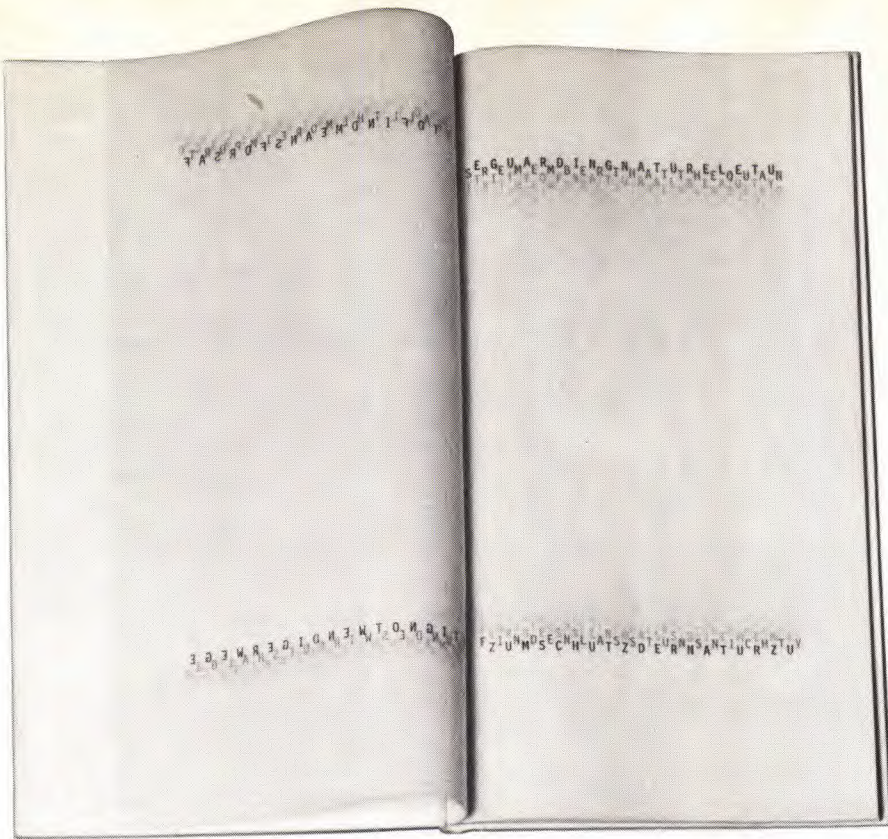
*in the*

*early*

*1930s.*



*One of  
the many  
covers  
Tschichold  
designed  
for  
Penguin  
Books,  
1946-48.*

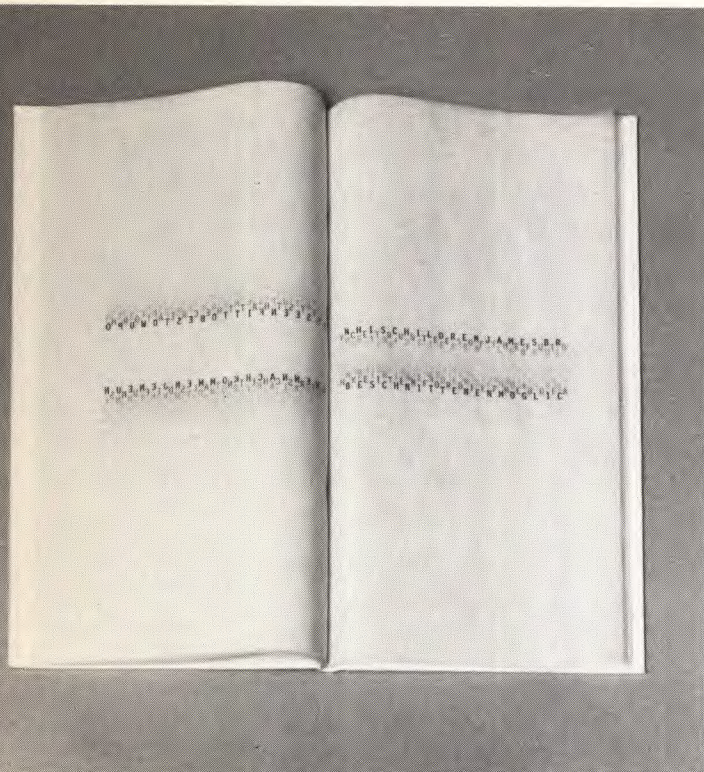


# Trustees of the Future

T H E F O U R T H A N N U A L



**S**econd Prize  
 Ms. Evelyn Ter Bekke  
 St. Joost Academy for Art and Design,  
 Breda, the Netherlands  
 3 x 5 1/2"  
 A selection of In Memoriam cards illustrate animal species which are either extinct or at risk of extinction.



### First Prize

Ms. Petra Kneffel  
 Fachhochschule Düsseldorf, Düsseldorf,  
 West Germany  
 5 1/4 x 9 1/2"

English and German texts are printed on translucent paper with subsequent pages visible to the viewer. As the reader turns the pages of the book, the texts move towards the center of the page—where they meet at the end of Dr. King's quotation.

"The love of nature is happily increasing among us, and it therefore becomes all the more important to find means for safeguarding nature... Let us remember that the quantity of natural beauty in the world, the number of spots calculated to give enjoyment in the highest form, are limited, and are constantly encroached upon... Let us think of the future. We are the trustees of the future. We are not here for ourselves alone. All these gifts were not given to us to be used by one generation, or with the thought of one generation only before our minds. We are the heirs of those who have gone before, and charged with the duty we owe to those who come after, and there is no duty which seems clearer or higher than that of handing on to them undiminished facilities for the enjoyment of some of the best gifts that the Creator has seen fit to bestow upon His children."

## Herb Lubalin International Student Design Competition

The above quotation could be a newspaper editorial printed anywhere in the world in these days of polluted rivers and oceans, acid rain, Chernobyl, other nuclear power generators that leak radioactive waste, strip mining and rural over-development. However, "Trustees of the Future," by Scottish mountaineer, statesman, diplomat and historian, James Bryce, first appeared in the *Sierra Club Bulletin* in 1913.

At the end of the 1980s we are asking if recent droughts and unusually hot summers are due to the "greenhouse effect" resulting from the damage mankind has done to the fragile ozone layer that surrounds our planet and protects us from ultraviolet radiation. The burning of fossil fuels has increased the amount of carbon dioxide in our atmo-

sphere which, with chloro-fluorocarbons, trap the sun's rays and heat the earth. We wonder about possible global effects of the large-scale deforestation of tropical rain forests. We know that, among other things, the depleted ozone layer makes human beings more susceptible to certain kinds of skin cancers. We are faced with the problem of where and how to dump the toxic and non-biodegradable garbage our industrialized society generates.

Seventy-five years after "Trustees of the Future" was published, ITC invited students from around the world to graphically interpret Mr. Bryce's statement in the fourth annual Herb Lubalin International Student Competition. Nearly 1,000 students from 32 countries answered this call.

The students reminded us of the importance of preserving animal species that are threatened with extinction. They alerted us to the dangerous

degree to which we have become a "disposable" society—we use things once and then discard them—when we ought to be a "recycling" society. The students not-so-gently reminded us that we cannot hold others responsible for the future of this planet and this universe—that responsibility rests with each of us.

Ms. Petra Kneffel, a student at the Fachhochschule Düsseldorf, Düsseldorf, West Germany, was awarded the first prize of \$5,000 and the 1988 Herb Lubalin Medal. The \$2,500 second prize was awarded to Ms. Evelyn Ter Bekke, a student at the St. Joost Academy for Art and Design, Breda, the Netherlands. Seven third prizes of \$500 each were awarded to: Mr. Edward J. Scully (University of Hawaii at Manoa, Honolulu, Hawaii); Mr. David A. Candlena (State University of New York, College at Buffalo, Buffalo, New York); Mr. Kirk Payne (University of Kansas, Lawrence, Kansas); Mr. William Tinto (Northern Virginia Community College, Alexandria, Virginia); Ms. Polly Kernen (University of Cincinnati, Cincinnati, Ohio); Ms. Corien Anne van Hekke (St. Joost Academy for Art and Design, Breda, the

Netherlands); and Ms. Sheena Calvert (Yale University, New Haven, Connecticut). An eighth third prize of \$500 was shared by Ms. Debra Bandelin and Mr. William K. Melin (Syracuse University, Syracuse, New York).

The ten prize winners are shown on the following pages. Members of the jury were: Peter Bradford (Peter Bradford and Associates, New York City); Gene Federico (Lord, Geller, Federico, Einstein, New York City); Alan Fletcher (Pentagram Design Limited, London); James Miho (Art Center College of Art and Design, Pasadena, California); and Eileen Hedy Schultz (Design International, New York City).

The Herb Lubalin Medal is awarded annually to the winner of the student design competition sponsored by International Typeface Corporation. Herb Lubalin was one of the founders of ITC and an internationally honored typographic and typeface designer, as well as the original editor of *U&Ic*. It was his deep concern for students that led to the establishment of this award competition.

Trustees of the Future was exhibited at the ITC Center from November 16, 1988 through January 5, 1989.

The call for entries for this year's contest, "Illiteracy—the Price" appears on page 52.

Laurie Burns



**Third Prize**  
 Ms. Debra Bandelin and  
 Mr. William K. Melin  
 Syracuse University,  
 Syracuse, New York  
 4 1/4 x 4 1/4 x 6"  
 A frog lies in a substitute  
 for its natural  
 habitat. The jar's label  
 reads: Natural Wild-  
 life Preserves.



**Third Prize**  
 Ms. Polly Kernen  
 University of Cincinnati, Cincinnati, Ohio  
 25 3/4 x 7 5/8"  
 As the word "nature" fades from a living, spring green to a dying,  
 greenish-black, the letters begin to erode; some of the reasons  
 given are disrespect, indifference, negligence, extinction, and  
 deterioration.

**Third Prize**  
 Corien Anne van Hekke  
 St. Joost Academy for Art and  
 Design, Breda, the Netherlands  
 33 1/4 x 26 1/4"  
 The temptation, fall and  
 punishment of Adam and Eve  
 follow the creation and  
 paradise of Genesis. The artist  
 warns us of another  
 punishment should we not  
 protect our environment.



- Additional artists included in the exhibition:
- Ms. Susan Barr (University of Hawaii at Manoa, Honolulu, Hawaii);
  - Ms. Gudrun Ehrbar (Fachhochschule Düsseldorf, Düsseldorf, West Germany);
  - Mr. Serge Caron (Concordia University, Montreal, Canada);
  - Ms. Terri Lee Shilton (Florida State University, Tallahassee, Florida);
  - Mr. Jean-Francois Cowignon (University of Quebec at Montreal, Montreal, Canada);
  - Ms. Giselle Cuello (Syracuse University, Syracuse, New York);
  - Ms. Lisa D'Amico (St. Thomas Aquinas College, Sparkill, New York);
  - Ms. Toni Frederick (Atlanta College of Art, Atlanta, Georgia);
  - Ms. Alicia M. Hill (Atlanta College of Art, Atlanta, Georgia);
  - Ms. Yvette Hinkel (East Texas State University, Commerce, Texas);
  - Mr. David R. Kamm (University of Iowa, Iowa City, Iowa);
  - Mr. Samuel Lazay (Fachhochschule Düsseldorf, Düsseldorf, West Germany);
  - Ms. Lisa Lehman (University of Cincinnati, Cincinnati, Ohio);
  - Ms. Christina Lucke (Lancashire Polytechnic, Preston, England);
  - Mr. Frank McShane (University of the Arts, Philadelphia, Pennsylvania);
  - Ms. Arline Mortensen (Weber State College, Ogden, Utah);
  - Mr. Chun Wo Pat (Cooper Union, New York City, New York);
  - Ms. Katie Quinn (Randwick College of TAFE, Randwick, Australia);
  - Mr. Harald Schröder (Fachhochschule Wiesbaden, Wiesbaden, West Germany)
  - Ms. Caroline Toufflin (Ecole de Communication Visuelle, Paris, France).

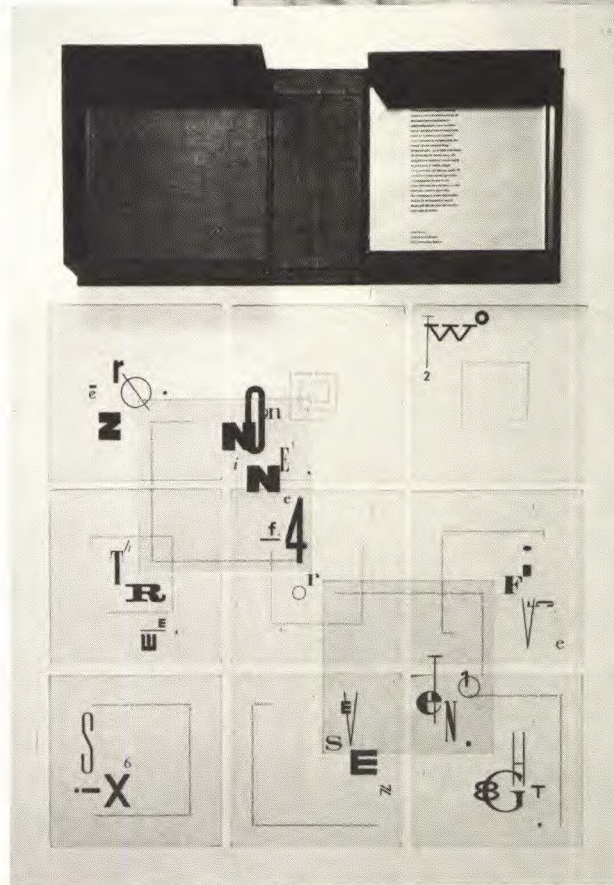


**Third Prize**  
 Mr. William Tinto  
 Northern Virginia Community College,  
 Alexandria, Virginia  
 6 1/4 x 9 1/2 x 2 1/2"  
 Dr. King's words are printed on a mirror in  
 order to tell the reader that he or she is a  
 trustee of the future; the face of the clock is  
 painted to represent clouds in a blue sky;  
 the clock's hands are made from a twig and  
 a feather.

**Third Prize**  
 Mr. David A. Candlena  
 State University of New York,  
 College at Buffalo,  
 Buffalo, New York  
 T-shirt comparing the  
 definitions of a dodo ("a  
 simpleton, foolish" or "extinct  
 bird") and Homo sapien (a  
 simpleton, foolish, see dodo")



**Third Prize**  
 Mr. Kirk Payne  
 University of Kansas,  
 Lawrence, Kansas  
 8 1/2 x 11 x 17/8" (closed); 17 1/4 x  
 8 1/2 x 15/16" (opened)  
 Yellowstone National Park was  
 founded in 1872 to protect and  
 preserve nature. The plexiglas  
 case contains waste products  
 that were recently collected in  
 the park.



**Third Prize**  
 Ms. Sheena Calvert  
 Yale University, New Haven,  
 Connecticut  
 6 x 6 x 3"  
 The large numbers refer to statistical state-  
 ments about our environment which are  
 printed in small type on each glass tile. For  
 example, the number four tile cites radio-  
 active fallout resulting from the explo-  
 sion at Chernobyl Reactor Number 4  
 (April 26, 1986).

**Third Prize**  
 Mr. Edward J. Scully  
 University of Hawaii at Manoa,  
 Honolulu, Hawaii  
 7 x 4 1/2 x 3 1/4"  
 The entire text is recycled  
 on accordion-folded recycled  
 paper. Only one word of the  
 text appears per page; the  
 word "recycled" appears on  
 the facing page.



# What's New from ITC

*Some things just go together: movies and popcorn, Tupperware and macaroni, hot summer nights and convertible cars – roman and italic type.*

*Typefaces need both roman and italic counterparts to be complete. In fact, with both they are more than complete; a classic example of the total being equal to more than the sum of its parts. ITC American Typewriter, when first released, was lacking in these two most logical counterparts. It had romans, but no italic designs. For over 14 years ITC American Typewriter was forced to journey through its typographic life without an italic companion. As a result, typographers have been limited in their ability to create variety, structure and empha-*

*sis in their work. In addition they have had no family contrast to the romans' homespun feel.*


*Good news! ITC American Typewriter Italic has just been released. Over many years ITC has received a steady stream of requests to add the missing italics to the ITC American Typewriter family. We delayed in this introduction for several reasons: many of us at ITC felt that it would be impossible to draw cursive designs that would successfully complement the existing roman variants; we did not want to overburden our Subscribers with the production of new film masters for phototype fonts, and because it would be exceptionally difficult to find a designer who could successfully build on the original ITC American Typewriter designs of*

*Joel Kaden and the late Tony Stan.*

*Give enough time, apply enough tenacity, and generally the right things will happen: phototype gave way to digital technology (which inherently provides for more flexible font production), Ed Benguiat became intrigued with creating the italics for our "Typewriter" family – and all the while the requests kept coming in. Once the project was finally confirmed, Ed Benguiat became the obvious, and most logical choice as the designer. After several months, the much needed italics for ITC American Typewriter were complete. The results are a series of true cursive designs, which meld perfectly with the already available members of the family. Now ITC American Typewriter is complete.*

**ITC**

# American Typewriter® Italic

*ITC American Typewriter Light Italic, Medium Italic, and Bold Italic, in addition to previously released roman and condensed designs are only available from licensed ITC Subscribers. These Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:  These new typefaces will be available on or after February 20, 1989, depending on each manufacturer's release schedule.*



*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements*  
9/10

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary*  
12/13

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Light Italic

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design*  
9/10

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%ÇØÆŒ ßçøæœø fffl ffl ffl (:,.,!?"'\*/#«»)[]***

Medium Italic

***Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration***  
9/10

***Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary***  
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Bold Italic

*What's New from ITC***ITC Typographica**

With these offerings of ITC Flora and ITC Isadora, ITC presents a new concept in typeface designs – the ITC Typographica Series. ITC Typographica typefaces offer a palette targeted to jobs using small blocks of text in the mid-range point sizes – from 14 to 24 points. They differ from conventional text typefaces in that their designs are more stylized than is feasible with typefaces that have to work in large copy blocks in the 6 to 14 point size range.

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integ*

18/20

Regular

**ITC**

# Isadora™

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perf*

18/20

Bold

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Regular


*TTC Isadora proves that exceptional design talent can overcome seemingly overwhelming technological restrictions with grace and verve. In the case of TTC Isadora, the exceptional talent is Ms. Kris Holmes, and the overwhelming restrictions were those imposed by the digital typesetting imaging process.*

*Ms. Holmes' self-imposed design task was the creation of an original script typeface which would express both modern calligraphic ideals and the finest traditional work of the 17th and 18th century English writing masters. This in itself is a formidable undertaking, but her project was further complicated by the fact that she was endeavoring to design a script, the most lively and free-spirited of types, for the regimented and, at times, limiting technology of digital bitmap typesetting.*



*The end result shows none of the restrictions one would expect from this design process. Ms. Holmes' lettershapes are as free-spirited and vibrant as any script typeface designed for any reproduction process. TTC Isadora is not a timid design; it makes a statement. A large x-height combined with relatively abbreviated ascenders and descenders creates a face that is big on its point body. The design is also simple and straightforward where it needs to be.*

*The name Isadora? Ms. Holmes chose the name in honor of Isadora Duncan. According to accounts by her contemporaries, Isadora Duncan's dancing was strong as well as graceful and delicate: her formal inspiration was classical, but her ideas were modern and liberating. Ms. Holmes sought these same qualities in her design of Isadora.*

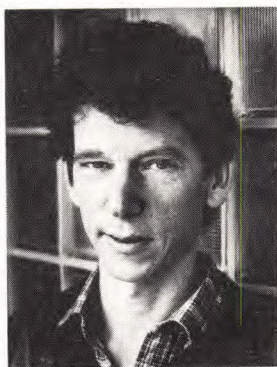
*TTC Isadora is available in Regular and Bold weights. These designs are part of TTC's Typographica Series. They are intended to complement text setting, or to be set in larger sizes as blocks of display copy. Only licensed TTC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other TTC typefaces shown in this issue. This license is your guarantee of authenticity:  These new typefaces will be available to the public on or after February 20, 1989, depending on each manufacturer's release schedule.*

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Bold

# What's New from ITC

## ITC Typographica



"Unique" is a rare typographic word. Rarely is anything really new under the typographic sun. ITC Flora is not only something new – it is also something quite unique. The design has been described as an "upright sans serif cursive," a "round-nibbed cursive type" and even a "Chancery sans." Obviously this is not an easy type to pigeonhole.

ITC Flora has its beginnings in the hand-lettering exercises of the gifted Dutch type designer, Gerard Unger. Even these basic sketches were somewhat special. They were particular experiments he performed exploring the use of a felt-tip pen as a lettering tool. This was in 1971. Initially not much was done with the experiments. They were probably filed in a drawer and forgotten about – until 1978. It was then that the Dr. -Ing Rudolph Hell Company, in Kiel, Germany, directed Mr. Unger to create a new round-nibbed script type.


Armed with his original felt-tip pen sketches, Mr. Unger attacked the Dr. Hell challenge with fervor. However, these were not the only source for the new design's foundation; another was an obscure type from the famed German teacher and type designer, F.H. E. Schneidler. The end result was Flora: a new type of remarkable character, simplicity and strength, released by Dr. -Ing Hell in 1985.

Now, in 1989, ITC is pleased to announce that it is making this design available, under special license from Dr. Hell, to graphic communicators throughout the world.

ITC Flora's two weights make a strong typographic family, and should be a welcome addition to the graphic communicator's tool box.

ITC

# Flora™

ITC Flora is available in Medium and Bold weights. These designs are part of ITC's Typographica Series. They are intended to complement text setting, or to be set in larger sizes as blocks of display copy. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:  These new typefaces will be available to the public on or after February 20, 1989, depending on each manufacturer's release schedule.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design

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Medium

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Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary

# TYPOGRAPHIC COMMUNICATIONS TODAY

Typographic Communications Today, a special review produced and sponsored by International Typeface Corporation and U&Ic, Edward M. Gottschall, editor and author. 256 pages. 10<sup>3</sup>/<sub>4</sub>" x 14<sup>3</sup>/<sub>4</sub>". Over 900 illustrations, more than 500 in color, plus full alphabet showings of over 200 typefaces. Hardbound. The MIT Press. \$55.00 until June 30. \$75.00 thereafter.

**T**oday, thanks to computers and computer controlled devices, hundreds of thousands, perhaps millions, of people with little or no art/design training or experience are called upon to make typographic design decisions.

The aim of *Typographic Communications Today* is dual—to:

**1.** Develop in people new to communication design a respect for the power of typography to—

- make information more attractive, more noticed, more widely read;
- be more legible, more readable;
- save money by occupying less space than type-written documents, and reducing reproduction, filing, distribution costs;
- enhance the tone of a message by employing the appropriate typeface and weaving it into a design well suited to the message, the medium and the audience;
- achieve the desired emphasis of key points in a message;
- improve message comprehension and retention.

**2.** Offer to art directors, designers and all type specifiers and users a one-stop review of some of the best

typographic design work of this century and a pleasurable reminder of the many different and successful approaches to communication problems.

*Typographic Communications Today* is not a tutorial, not a how-to. It is a critical review of twentieth century typographic design. It aims to open eyes and minds to the potential power of typography when it is skillfully handled, and to do so by examining the roots of contemporary typographic design and the work of outstanding typographic designers all over the world.

The table of contents of the book indicates its scope and approach:

**PREFACE,**  
**BY AARON BURNS**

**INTRODUCTION**  
**I. THE MANY FACES OF**  
**TYPOGRAPHIC DESIGN**

Vitality and dynamism. Clarity and order. Disorder for its own sake. Typographic irregularity with a purpose. Customized non-dogmatic typographics. Vitality/clarity, a blend. Order and graphic redundancy. Complexity and distinctiveness. Symbology, directness, uniqueness, appropriateness. What is ideal? Typographic noise. A myriad of looks.

**II. ROOTS—EVOLUTION AND REVOLUTION FROM CONSTABLE TO KANDINSKY**

The painting/typography connection. Traditional representational painting. Impressionism. Post-Impressionism. Expressionism. Fauvism. Art Nouveau. Cubism. Futurism. Dadaism. Surrealism. Abstraction. Non-Objective Art.

**III. ORDER OUT OF CHAOS**

The Russian Avant Garde. Suprematism. Constructivism. Fine art/graphic design links. The De Stijl movement in the Netherlands. Theo van Doesburg. Piet Mondrian. Piet Zwart. Paul Schuitema. H. N. Werkman. Art Deco.

**IV. THE FOCAL POINT—THE BAUHAUS**

Origins. Concept. Typography at the Bauhaus. Johannes Itten, Laszlo Moholy-Nagy, Herbert Bayer, Joost Schmidt. The roles of van Doesburg and El Lissitzky. The end of the Bauhaus. Its impact then and now.

**V. SPREADING THE WORD: JAN TSCHICHOLD**

Tschichold's role in teaching and practicing typographic orderliness, asymmetry, and the use of sans serif typefaces.

**VI. FINE TUNING: CLARITY AND THE GRID SYSTEM**

What is a grid? The influence of Theo Balmer, Max Bill, Emil Ruder, Josef Müller-Brockmann, Armin Hoffmann, Walter Herdeg, in Switzerland. The grid system emigrates. The Italian connection and the role of Studio Boggeri, Max Huber, Xanti Schawinsky, Carlo Vivarelli, Albe Steiner, Bruno Munari, Giovanni Pintori, and others. Anton Stankowski's work in Stutt-

Available from the publisher and its outlets or from the U&Ic BookShop. This presentation in U&Ic is a synopsis and a review of the book.

gart. Typographics of Ernst Schneider, Ladislav Sutnar, Karel Teige, Karl Gerstner.

**VII. THE NEW TYPOGRAPHY CROSSES THE OCEAN**

Thumbnail sketches of dozens of the influential typographic designers who brought their approaches to contemporary typography to the United States and Canada.

**VIII. AMERICAN DESIGN PIONEERS**

Paul Rand. Bradbury Thompson. Lester Beall. William Golden.

A critical review of the past 100 years' and today's typographic design: its roots, its many faces, its role in empowering today's communications.

by Edward M. Gottschall

IX. THE INFLUENCE OF THE PRIVATE PRESS

The major late-19th and 20th century private presses in England and the United States, and how they influenced typography there.

X. TYPEFACE MILESTONES 1896-1960

Some of F. W. Goudy's observations about the beauty and importance of typefaces. Major typefaces and typeface design directions in the heyday and twilight years of metal typography.

Full alphabets of 97 typefaces are shown and grouped by design characteristics. Experimental typeface trends by decades. Ten newspaper text typefaces.

XI. TYPEFACES 1970-

The impact of computers and laser technologies on typeface designs and typesetting. Typeface design systems: Ikarus, Letter IP, PM Digital Spiral, Monotype, others. Low resolution output. Monospace typefaces. Full alphabets of more than 90 typefaces are shown and grouped by design characteristics. The influence of ITC. The role of A.TYP.I. Thoughts about typefaces.

XII. BITS, BYTES AND TYPOGRAPHIC DESIGN

A wide spectrum of technologies in the '70s and '80s that have revolutionized typographics and expanded the number of people who set and compose type from the tens of thousands to over a million. A consideration of the implications of the entry of typographic novices to the world of typographic communications. How the new technologies have changed what can be done, how it's done, and how budgets, timetables, communication effectiveness and lines of authority have been affected.

XIII. THE MANY FACES OF TYPOGRAPHY TODAY

How many outstanding designers around the world are striving for typographic excellence and communication effectiveness. A look at the most recent decades and the many different roads to achieving visual vitality, communication impact and clarity, or an appropriate blend of these very reconcilable attributes.

XIV. THOUGHTS

Thoughts about how to use type more effectively, by Otl Aicher, Herbert Bayer, Lester Beall, Will Burtin, Max Cafilisch, Ivan Chermayeff, Louis Dorfsman, Max Huber, Allen F. Hurlburt, Vance Jonson, Herb Lubalin, Paul Rand, Klaus Schmidt, Herbert Spencer, and others.

ACKNOWLEDGMENTS PERMISSIONS

SELECT BIBLIOGRAPHY

INDEX

COLOPHON

The following fifteen pages present highlights from the book.

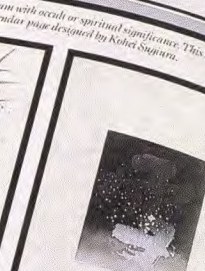
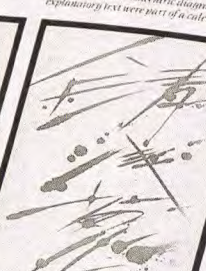
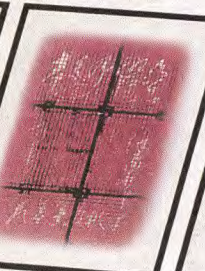
TYPOGRAPHIC COMMUNICATIONS TODAY Chapter XIII: The Many Faces of Typography Today

"The best designs are not wedded to a style but to optimally solving the communication problem."



A snake and ladder game of four exchanges. (Gautama is a religion in India.) This was the illustration, plus explanation, for a page of a calendar designed by Kobet Sugawara.

A mandala is a concentric diagram with occult or spiritual significance. This mandala and the explanatory text were part of a calendar page designed by Kobet Sugawara.

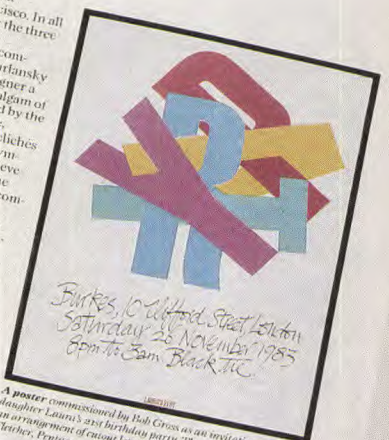


...incorporates type and calligraphy in his "Image Posters." Two of them are compositions of type and the Japanese syllabary. A poem poster blends calligraphy and typography. The composition of type and a Chinese character. Shirohara is one of a number of commercial graphic designers of Japan who create fine art and have their work exhibited. It is not surprising designers sensitive to the beauty of type faces should incorporate type and calligraphy in their fine art and use them both sensitively and effectively in their commercial work.

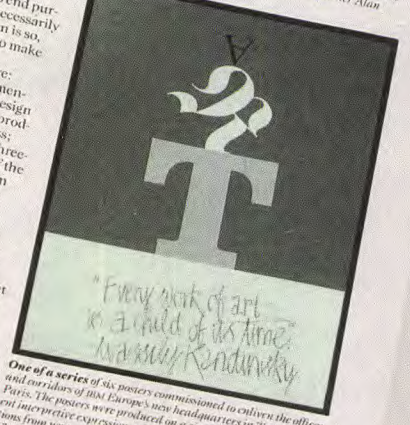
ENGLAND The best and most stimulating typographic design in England since the 1960s displays a pragmatic blend of the clarity sought by the Swiss grid design and the graphic expressionism from New York. While observers and practitioners from New York design circles have many influences on contemporary typographics in the United Kingdom, collectively they emphasize the confluence of the intellectual Swiss approach and the more emotive work of the New York designers. The best designs are not wedded to a style, but to first understanding the communication and then developing an appropriate blend of clarity and vitality, tone, and imagery. Commenting on the roots of today's typography in the U.K., designer W. M. de Majo names many: Stanley Morrison, Eric Gill, Beatrice Warde, Herbert Spencer, Ken Garland, the designers at Pentagram, Hermann Zapf, the Bauhaus, Max Bill, Richard Lohse, Karl Gerstner, Josef Müller-Brockmann, Adrian Frutiger, Armin Hofmann, Jan Tschichold, Jacques Garamond, Roger Excoffon, Wim Sandberg, and Total Design studio in Amsterdam. He cited as major influences from the United States Paul Rand, Ladislav Sutnar, Lester Beall, Will Burtin, Allen Hurlburt, Alvin Lustig, Lubalin, R. H. Middleton, and Herbert Bayer. Designer, editor, writer and teacher Herbert Spencer commented that the Bauhaus stress on the relationship between function and form is unfashionable today. There is now again greater use of decoration. Spencer, while not opposed to the introduction of decorative elements, insists that these should not impede transmission of message. He believes that most great art reflects an economy of means - a concept that is currently too often disregarded. He cites the typography of El Lissitzky and Piet Zwart which, wild as it may sometimes seem, was always related to the message and designed to reinforce it graphically and not obscure it. "Too many of today's designers, Spencer says, are obsessed by the superficial pattern of graphics and pay scant regard to relating typography to the task of propelling the message. Such thinking, such a design approach, results in typography that is divorced from the message and establishes a communications barrier. Spencer draws an analogy between such typographic communications and a road linking site A with site B. One may embellish the sides of the road with trees scattered in the middle of the road or create a hazard.

Pentagram Perhaps the epitome of typographic design in England since the 1960s is Pentagram. It is large, established, has no house style, yet all of its designs exude vitality with a clear presentation of a carefully analyzed message. Each designer brings his or her own personal approach to the problem, but each seeks the most appropriate solution. The result is lively, effective graphics. Pentagram's roots go back to 1962, when Alan Fletcher, Colin Forbes and Bob Gill formed the studio. Fletcher, Forbes, and Gill formed the firm. In 1965, after it was renamed Crosby, Fletcher, Forbes, with the addition of partners, the name was changed to Pentagram in 1972. Today Pentagram has three major studios and 12 designer partners: Alan, Mervyn Kurlansky and John McConnell in London; Forbes, Peter Harrison and Etan

Manasse in New York, and Kit and Linda Hinrichs and Neil Shukery in San Francisco. In all there are over 70 artists and designers at the three locations, including the partners. Commenting on some of the effects of computer on typographic design, Mervyn Kurlansky observes that the computer offers the designer a vast palette of typographic options, an amalgam of new "restraint free" technologies. In a sense, Kurlansky says, our visual vocabulary uses clichés in new combinations. We must use known symbols and languages to be understood, yet achieve freshness via new arrangements. Some jobs, he observes, require that they be designed with a computer. This challenges the designer to use the resultant new tools to enhance communication and not merely to create a new look or a new design. Fletcher expresses Pentagram's concern with blending clarity and vitality. "Designers have the opportunity, if not also the obligation, to offer a snack of connection between the objects we use and the human gift for artful extremes. Function is fine but designers as the artists of our system must, as it were, provide the spice as well as the nutrition." He also notes that "a smile is worth a thousand pictures." In Living by Design, a book published in 1978 by the partners of Pentagram, the partners reveal some of their thinking. Here are some key excerpts: ■ Design can fulfill both a social and economic purpose. ■ A design is not to be confused with its end purpose. The end purpose of design is not necessarily aesthetically pleasing; it can be so, it often is so, but it need not be so. ■ A design is a plan to make something. ■ Three main groupings of basic design are: Product design, which is generally three-dimensional and is often described as industrial design because the thing designed is often the end product of an industrial or manufacturing process; Environmental design, which is nearly always three-dimensional and covers the design element of the work of architects, interior designers and town planners; Graphic design, which is almost always two-dimensional and covers those things which are drawn, painted, written or printed, and is traditionally related to printing, illustrating, advertising, promotion, packaging, and so on. ■ Peter Gorb, editor of Living by Design, notes that the graphic designer, especially, is concerned with communication, with "conveying information and signaling identity." ■ Pentagram's areas of activity include identity design such as trademarks and corporate programs; information design for many media, including posters, packaging, the whole spectrum of promotional graphics, exhibitions, office systems and exhibitions; and environmental and product design.



A poster commissioned by Bob Cross as an invitation to his daughter Laura's 21st birthday party. The design was based on an arrangement of casual letters. Designed by partner Alan Fletcher, Pentagram, 1983.



One of a series of six posters commissioned to celebrate the offices and corridors of the European new headquarters in Paris. The posters were produced on a single theme, using different interpretive expressions of the word 'Art' inspired by modern Parisian writers and artists. Designed by partner Alan Fletcher, Pentagram, 1983.

# CLARITY AND/OR VITALITY

design from 1890 on to discover the many paths designers all over the world have taken to maximize clarity or vitality, sometimes one at the expense of the other, or to achieve the best of both worlds—a visually fresh, appealing, beautiful, even exciting piece that is highly readable and has carefully controlled copy flow.

Naturally, the work shown also reveals the personal approach of each designer to the problem, and a great many captions shed light on what the designer did, and why.

Is there some ideal blend of graphic vitality and clarity that all designers should strive for and that would best serve all communication problems?

Of course not.

The key consideration is appropriateness. Some messages and the audiences to which they are directed must maximize visual vitality and excitement, even at considerable compromise with readability. Others must risk some degree of visual dullness to optimize clarity and readability. If one thinks of clarity and vitality as being on opposite ends of a

linear scale, many jobs—perhaps most—will need to fall somewhere near the center of the scale to achieve maximum communication effectiveness.

While many designers successfully handle a wide range of problems, most—like illustrators—have a general style. It is the responsibility of the person choosing a designer to properly match the designer to the problem. This is akin to good casting in the theater. After that, it is the designer's responsibility to achieve the most appropriate blend of clarity and vitality for the job at hand.

## From Constable to Kandinsky

The roots of contemporary design really gathered strength in the 1890s and the early decades of the 20th century. The major stimuli were supplied by artists—painters, architects, poets, Swiss typographers, architects Rudolf Bussard believes that “The laws of creative typography are nothing

but the practical application of the laws of creation discovered by the new painters.”

What do Picasso, Mondrian, or Kandinsky, for example, have to do with the design of new typefaces and the way type and illustrations are deployed in a layout for an advertisement or a booklet?

Artists, architects and poets in the late 19th and early 20th centuries developed new ways of representing spatial relations, shapes, colors, textures. Their spirit of innovation, of presenting images and words in new ways, was contagious. Typographic designers saw the new art, read the new poets, had their eyes and minds opened to new ideas, and their spirit and sense of creativity was stimulated to apply fresh thinking to their work.

But the influence of the fine arts was not as subtle and remote as that. Poets like Guillaume Apollinaire, artists like El Lissitzky and Theo van Doesburg, architects like Henri van de Velde, used type and graphic elements in new ways and mingled and worked with typographic design students, teachers, and practitioners. Their ideas and enthusi-

asms were contagious. Designers were learning to rely less and less on previously accepted formats, and more and more on evolving customized solutions that were inspired and called for by a specific communication problem.

The progression from so-called traditional representational painting, as epitomized by Constable, to totally abstract and then non-representational painting, as developed by Kandinsky, can be summarized in these steps.

**1** A faithful picture of an object (scene, person, thing, etc.). This is art as imitation of nature, human action and passions, for example.

**2** A picture of how one feels about, or what one sees, in an object. (Of course all paintings reveal how an artist feels about a subject; the difference is a matter of degree.) This is art as self-expression of the artist, as an expression of emotions evoked by the object.

**3** A picture of how one feels. (No object is involved.) Art as form.

**V**isual vitality, dynamism, explosive graphics. These are words that can be used to describe many printed pieces produced in the past 100 years.

Clarity, orderliness, readability. These also are words that can be used to describe many printed pieces produced in the past 100 years.

*Typographic Communications Today* looks at typographic

**1** “True-to-life” was a guiding principle of the 19th century painters who studied nature carefully so as to render it realistically, yet romantically and often dramatically, as in *Salisbury Cathedral from the Bishop's Garden* by John Constable. Constable painted his landscapes on the site, not by synthesizing idealized bits and imagined scenes in a studio as some predecessors had done. From the Metropolitan Museum of Art, New York. Bequest of Mary Stillman Harkness, 1959. (50.145.8)



1



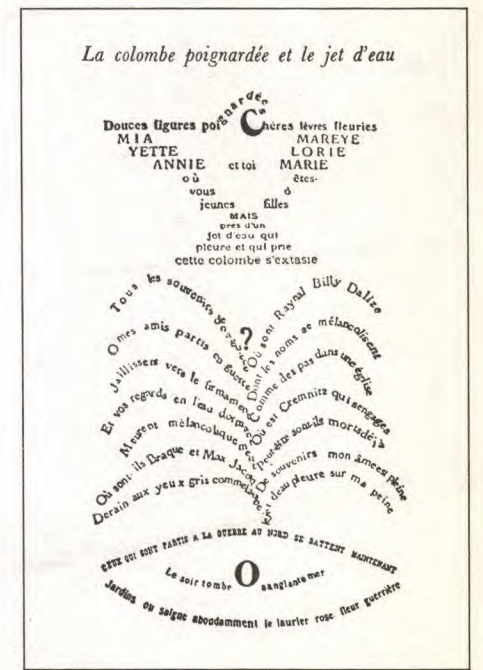
2



**2** Where is reality? Van Gogh and many other post-impressionists still aimed to represent reality in their paintings, but to them reality was not on the surface of things. Their minds and spirits looked beyond the apparent to discover and depict the reality as they saw it. *The Starry Night* by Vincent Van Gogh. The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest.

**3** A futuristic free-word composition. By F. T. Marinetti, 1919. The text tells of the route taken by Marshall Joffre's automobile on a visit to the front after the battle of the Marne. Sounds of the automobile and its journey are symbolized and blended with the text. Marinetti intended this to be read aloud; performed, in fact.

**4** Early expressive typography. Guillaume Apollinaire. From his *Calligrammes*, 1917. The type is a bird, a water fountain, and an eye.



4



4 A constructed picture that neither evolves from nor depicts an object (non-objective).

5 Non-objective, unconstructed, sometimes accidental, painting.

Each of the many art movements around the turn of the century and since have influenced designers as well as artists to see things and to express themselves in new ways. Just how each influenced designers is discussed in detail in *Typographic Communications Today*.

## Order Out of Chaos

**T**ypography, after all, is primarily concerned with aiding the communication of ideas and information. The art movements of the late 1800s and early 1900s awakened not only painters but typographic designers to the excitement and visual vitality inherent in the blank canvas or the white page. But some of the most exciting and blatant works of the futurists and dadaists caused a counter-reaction among non-futurist, non-dadaist designers. Many such thoughtful graphic communicators sought to blend the newly rediscovered power of the printed message with a disciplined presentation that might improve message readability and comprehension. The object was to achieve the best of both worlds: graphic beauty, charm, excitement that would command attention, and graphic structure that would contribute message, clarity and impact.

The key movements, schools and players in this blending of visual excitement and formalism in painting and in applied and communication art's were:

■ Russian avant garde artists, including the constructivists and suprematists and particularly El (Lazar Markovich) Lissitzky.

■ The Bauhaus, where all the art and cultural forces throughout Europe in the first two decades of the century came together and developed a coherent platform for both fine and applied arts.

■ The De Stijl movement in the Netherlands and particularly the work and influence of its founder, Theo van Doesburg.

■ New Objectivity in Germany and its art of social protest.

■ Art Deco and its expression of industrial forms. There was nothing avant gardeist about art deco. It was, rather, a reaction against the radicalist tendencies, an opportunistic and conformist trend in art and design.

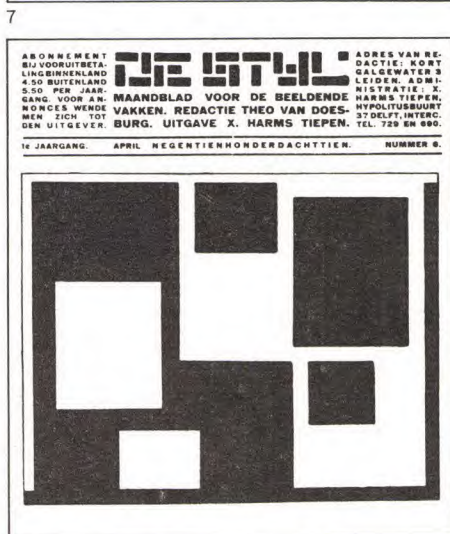
The first major movements to seek clarity and order in art and in graphic communications were by the De Stijl and Constructivist artists and designers. It is significant that such leading painting pioneers as El Lissitzky, Alexander Rodchenko, Filippo Marinetti and Theo van Doesburg became typographic, poster, and book designers. As early as 1917 they understood that art had a social function and could be, should be, used to serve the welfare of society.

Piet Zwart, although he knew and met with van Doesburg, Piet Mondrian and others of the De Stijl group was not a member of the group. His typographics were freer, more individualistic, and most influential. His was a new blend of readability and typographic excitement. He also was one of the first to regard white space as a graphic element, not merely a canvas to be filled.

In the 1920s, side by side with the growth of the De Stijl and constructivist movements and the work of Piet Zwart, were several other art movements that were to influence graphic designers. The art deco artists sought to visually express modern technology in their work, much of which was characterized by angularity, a reduction of natural images to basic geometric forms (as cubes, spheres, and cones) and the use of flat tones to capture machine-like sleekness. In Poland the Mechano-Faktur artists practiced functional typographics. Henryk Berlewi, who founded the group in Warsaw in 1924, had met van Doesburg, El Lissitzky and others in Berlin and brought their sense of typographic design to Poland. This was also the period of art for social protest, the period of George Grosz, Otto Dix, and Max Beckman in Germany, and of Diego Rivera, José Orozco and David Siqueiros in Mexico.

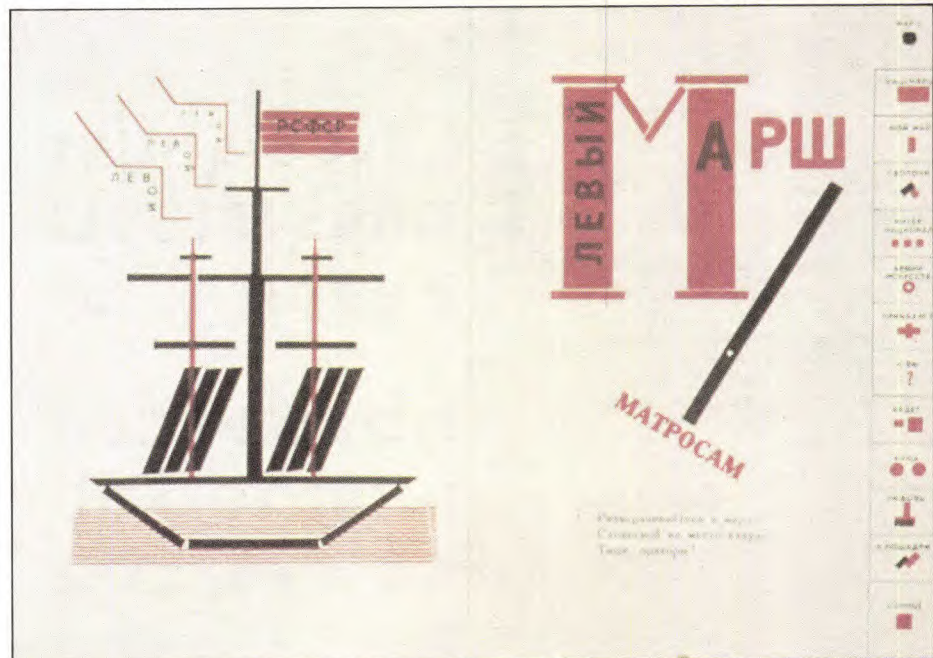


5 Striped, oil with sand on canvas, 1934. Fine-grained painted sand adds texture to the painting. Here geometric shapes give way to freer forms in glowing colors. Rectangular zones contrast with the overlying curving biomorphic forms of surrealism. Wassily Kandinsky. The Solomon R. Guggenheim Museum, New York.



6 Piet Mondrian, *Composition II*. 1929. The Museum of Modern Art, New York. The relationship between Mondrian's painting and Vilmos Huszar's title page for *De Stijl* is obvious.

7,8 Vilmos Huszar, title pages for *De Stijl*. Compare this with Mondrian's *Composition*. The logo, constructed from an open grid of squares, was designed by van Doesburg. Even the text type forms neat rectangles.



9 El Lissitzky, pages from *For the Voice*, 1923. Note the die-cut tabs that index the poems for easy reference. The poems were written to be read aloud. The designer comments: "To make it easier for the reader to find any particular poem, I use an alphabetical index. The book is created with the resources of the compositor's type-case alone. [The possibility of two-color printing... [has] been exploited to the full. My pages stand in much the same relationship to the poems as an accompanying piano to a violin."

# The Focal Point: The Bauhaus

Everything came together in Weimar, Germany, in 1919. A new kind of school opened its door there. It was an interdisciplinary blending of fine and applied arts. It was at once pragmatic and idealistic. It emphasized crafts and excellence of craftsmanship. It was a blend of hands-on, learn-by-doing workshops and new attitudes towards artistic expression of all kinds. In architecture, painting, sculpture, product and graphic design, it sought to blend order in presentation with vigor and relevance in expression.

The Bauhaus quickly became a compelling cultural magnet. Artists and designers from every part of Europe journeyed to it and exchanged ideas and concepts, then, as teachers or students, migrated and spread Bauhaus thinking throughout the civilized world. Typographic design, one of the concerns at the Bauhaus, metamorphosed there, never to

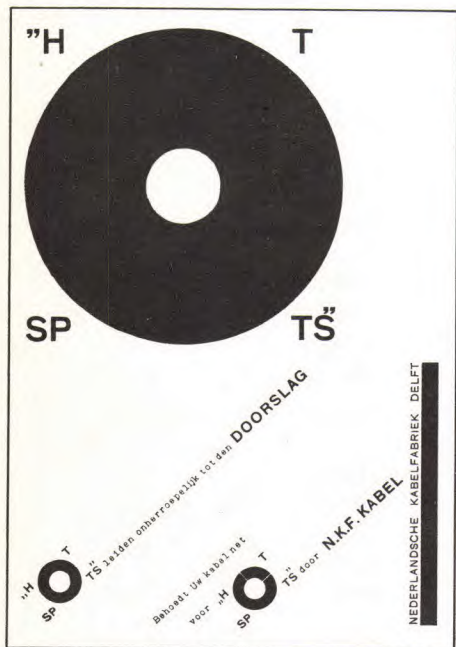
be the same again. Although the surface appearance of today's communication design often bears little resemblance to the typographics produced at the Bauhaus, many of today's approaches to typographic design are offshoots of the work done under the influence of Bauhaus masters Johannes Itten, Laszlo Moholy-Nagy, Herbert Bayer and Joost Schmidt as well as the influence of Theo van Doesburg and El Lissitzky.

Walter Gropius was the school's principal when it was named Das Staatliches Bauhaus in March 1919. The school was a modernization and a merging of the Weimar Arts and Crafts Institute and the Weimar Academy of Fine Arts.

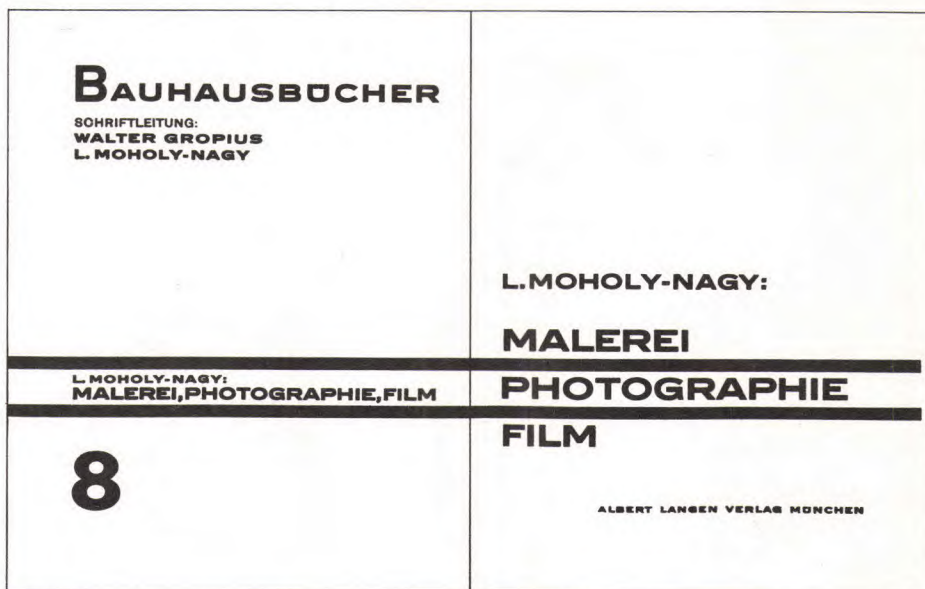
Typography was not included in the school's original manifesto and program, but it soon played an important role in the curriculum, and in posters and publications. Here, as never before, typography was achieving a new, effective, and exciting balance between orderly, clear presentation and eye-appealing treatment.

# HE SPREAD THE WORD

It has been said that every cause, to be successful, needs a passionate advocate. If the Bauhaus was the focal point where new ideas and new practices in painting and typographic design came together, the passionate advocate, the apostle for spreading the gospel of the new typography was Jan



10 Piet Zwart's advertisements often followed De Stijl principles but just as often departed from them, using diagonals, curves, circles, freely handled photographs. He, as did the other De Stijl artists and designers, preferred the primary colors of yellow, red and blue.



11

abcdefghijklmnopq  
rstuvw  
xyzag dd

abcdefghijklmnopq  
rstuvwxyz  
a dd

12

11 Title-spread of *Painting, Photography, Film*. 1925. This was the eighth volume in the series of 14 Bauhaus books designed and edited by Moholy-Nagy and Gropius. At a time when the Bauhaus still did not have a graphic design workshop, these books, by their teaching and by their design, were creating a Bauhaus style.

12 Simplicity and clarity were being sought in typefaces as well as in graphic design.



13 Herbert Bayer, 1923. One of a series of banknotes designed for the State Bank of Thuringia. Functional, readable, and very alive.

Tschichold. This is ironic, considering that he was neither a student nor a teacher at the Bauhaus.

His major book, *Die Neue Typographie* (The New Typography), was published in 1928. It was a challenge to "the general mediocrity of German typography in the 1920s," a result of too many badly designed typefaces and "undisciplined arrangements." In his book, Tschichold advocated, as had El Lissitzky and the Bauhaus, a complete break with traditional typography. His book was widely read and extremely influential.

Of it he wrote:

*"I thought the solution to be in a single typeface only, for all purposes, namely that which is called in German 'grotesk,' in English 'sans serif,' and in the United States*

*'gothic.' For the arrangement, I suggested total asymmetry instead of centering the lines."*

He favored sans serif typefaces, not for their novelty but for their function. Nevertheless he recognized that their growing popularity was due to their fashionable-ness and that their "success has less to do with merit than their association with a prevailing fad, a kind of 'pop' art."

Earlier, in 1925, in *Elementare Typographie*, Tschichold, who was young (23), enthusiastic, and full of new ideas, advocated asymmetrical typography.

As Tschichold saw it, the traditional center axial typography with its classic ornaments dominated typography in the 1900-1920 period. If it was too rule-bound, much of the reaction in the 1920s was chaotic, "wilder and wilder," a period when too many rules gave way to no rules. Tschichold believed that "What was badly needed was a new typography which

would not depend on ready-made layouts and would express the spirit, the life and the visual sensibility of its day." The pre-war attempt to improve typography had failed because it focused on designing new typefaces, whereas the real problem was with layout and design, how typefaces were used. He wrote:

*"In centered typography, pure form comes before the meaning of words."*

*"Contrast is perhaps the most important element in all modern design."*

*"Sans serif is the type of the present day."*

*"The new typography is not a fashion."*

The purpose of the new, or functional, typography was to make reading easy, as well as to appear easy, to read. This

was considered essential to avoid loss of readership as printed matter proliferated.

He also opposed typographic ornament because it distracted from the message and compromised the graphic interrelationship of key elements in the design.

Tschichold also opposed letterspacing of lowercase copy whether to justify lines or for emphasis, and felt words should rarely be set in all-caps. For emphasis he turned to bold weights or italics. Much of this thinking dictated the use of ragged-right typography.

Tschichold's writings, teaching, and his own typographic designs spread El Lissitzky's constructivist typography and the typographic thinking of the Bauhaus through Western Europe and eventually across the Atlantic to the United States and Canada. Years later, commenting on Tschichold's impact, Herbert Spencer wrote, "Asymme-

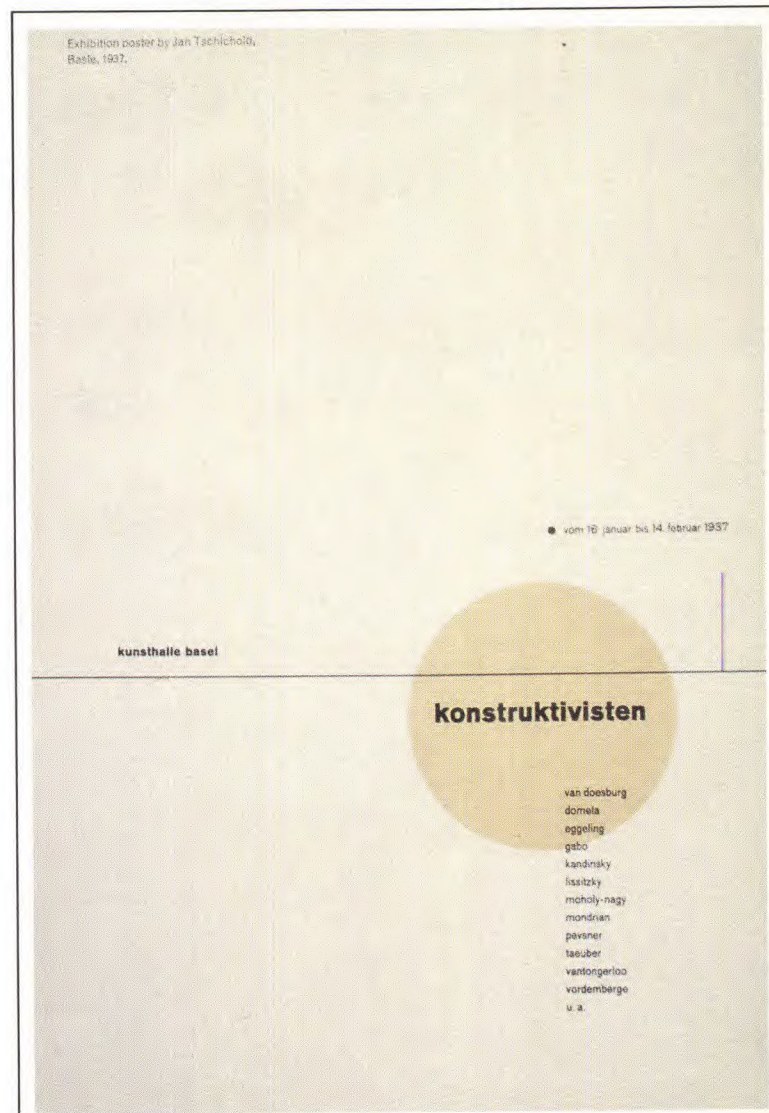
try and contrast provide the basis of modern typography."

Tschichold was the voice and the conscience of the new typography and his own consummate, refined typography did as much to impress the combined vitality and order of the new typography as did his teaching and writing.

As he grew older, Tschichold became more conservative. His work became symmetrical and he employed serified and script typefaces, even designing one, Sabon, that is used and admired today. In 1959, in a letter to the Type Directors Club, Tschichold wrote, "I am the most severe critic of the young Tschichold of 1925-28."

Nevertheless, the writings and the designs of the young Tschichold had taken root and their influence is felt worldwide to this day.

14 Book cover for *The Bauhaus*. Laszlo Moholy-Nagy. 1923



15



16 Poster by Jan Tschichold, 1937. Dynamically balanced. All lowercase. White space used generously as a design element.

16 Title spread for *Die Neue Typographie*. Jan Tschichold. Berlin, 1928.

16

# Fine-Tuning: Clarity and Grid Systems

**O** rder and organization. The striving for these two qualities that was initiated by El Lissitzky, further developed by van Doesburg, Moholy-Nagy and Bayer, and broadcast throughout Western Europe, and eventually the United States and Canada by Jan Tschichold, reached its zenith in the 1930s in Switzerland. There, in schools in Zurich and Basel, what had been an emphasis on functionalism in communication typography became an overriding concern, with the emphasis on communication clarity and systematically orderly typography. Typographic functionalism of the 1920s was fine-tuned to become typographic clarity in the 1930s. Just as painting had run the gamut from Constable to Kandinsky, so typographics, an art for aiding

communication, ran a reverse gamut from the explosiveness of futurism to the orderliness of the grid systems.

One can trace the roots of grid systems to the classical architecture of Japanese Zen-Buddhism or, more recently to the architect Le Corbusier. Major contributors to the early development of the grid in 20th century graphic design included Herbert Bayer, Max Bill, Richard Paul Lohse and Karl Gerstner. The grid system divided the area to be used into blocks or modules by a series of horizontal and vertical lines. All elements of the job, illustrations as well as type, are lined up with these lines rather than being freely positioned.

A grid can be applied to any graphic design problem but is most useful in multi-page work such as newspapers, magazines, books, annual reports, catalogs. Grids can be customized for any job if so desired. The use of grids need not produce dull nor look-alike graphics.

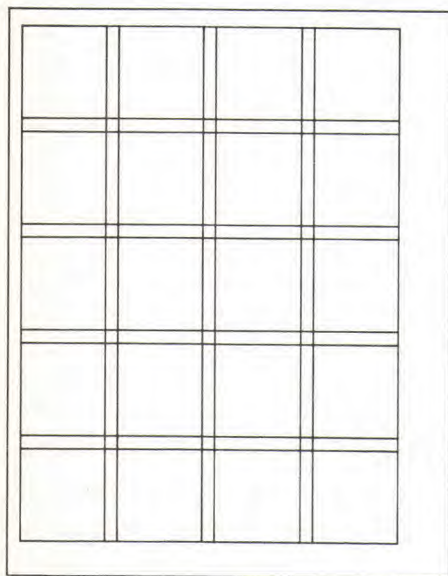
Good designers can use a grid to bring order to the job without stifling its visual vitality.

Some of the thinking of the Swiss pioneers of the Swiss grid system is revealed by teacher and typographer Emil Ruder (1914-1970). Although he focused on the need for clarity and order in typography, Ruder felt that the typographic designer must be receptive to novelty. He advocated experimental workshops and stressed the need to produce vital work reflecting the spirit of the times while avoiding the excessively modish. Stressing the crucial role of readability, he wrote: "Typography has one plain duty before it and that is to convey information in writing. No argument or consideration can absolve typography from this

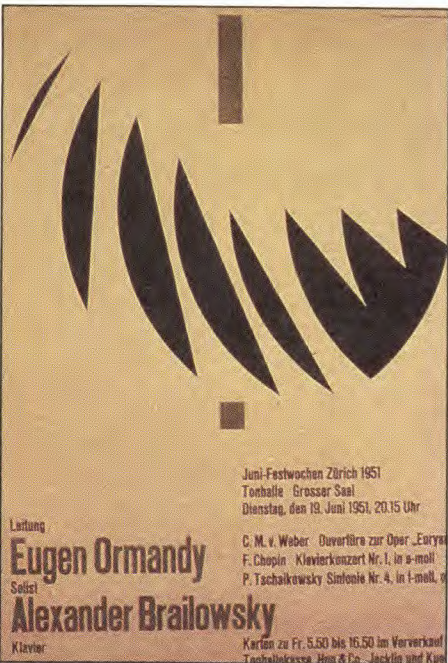
duty. A printed work which cannot be read becomes a product without a purpose." Ruder also stressed the importance of manipulating white space in creating an effective design and in building visual rhythm into a typographic composition.

Josef Müller-Brockmann, through his design, his books and his teaching, also influenced the acceptance and understandings of the grid system. Like Karl Gerstner and others he showed how spirited graphics could be produced with it.

The grid system, widely used and taught in Switzerland, soon was adopted by designers in Italy and Germany, some of whom had studied in the schools in Basel and Zurich, and eventually throughout the world. It is widely, albeit selectively, employed today.



17



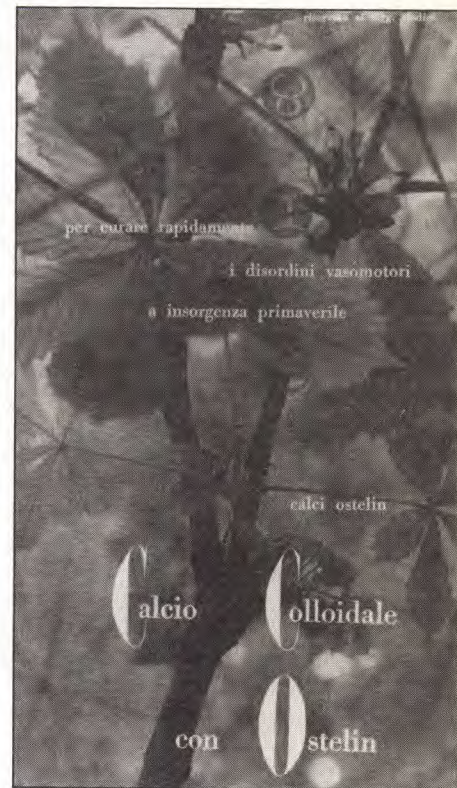
19



18

17,18 A grid with 20 grid fields. Empty spaces, as between title and text, are equal to one line of type to assure that columns align with each other. Lines can be set centered, flush left and right, or ragged. The same grid is here applied to text/graphics pages. Only by a few of the possible variations with such a grid are shown. Note how the position of all the elements is controlled by the grid.

19 One of many concert posters by Josef Müller-Brockmann for The Tonhalle Gesellschaft, Zurich. These posters illustrate the designer's ability to combine design orderliness with beautiful, exciting, eye-appealing graphics. Rich colors are employed. Eye-flow is controlled.



20 Max Huber, in Milan, integrated type with photography in this 1940-41 pharmaceutical piece. Huber, from Switzerland, was a major force in bringing Swiss grid thinking to Italy via Milan's Studio Boggeri but his approach was less dogmatic than that practiced in Basel or Zurich.

# The New Typography Crosses the Ocean

The writings of Tschichold, the magazine, *Neue Graphik*, the exodus from Europe to the United States of many leading European typography designers and the influence of the pocket-size magazine, *PM*, introduced American designers to what was then the best contemporary design thinking and practice.

The roster of European design talent that came to the United States in the 1930s and 1940s is a notable "who's who" of that era. Following is an impressive, albeit partial, list. It includes just a few who crossed the ocean more recently.

The influx of European designers to the United States in the 1930s and 1940s worked in many ways to change the face of, and the thinking behind, designs. At first the

newcomers were commissioned by a few key people for particular projects. Then they secured positions of high visibility and became teachers and lecturers, and their influence, as well as that of their students, accelerated the spread of a new kind of typographic design that rapidly replaced the traditional graphics of the preceding decades.

The 1940s, '50s and '60s were decades when art directors and graphic designers were asserting their talents for evolving graphic statements to powerfully, and sometimes subliminally, make statements formerly reserved for words. Copy became more concise, more supportive of a psychologically aimed illustration or design, and the art director and designer moved from a stool and a drawing board to the executive-client conference room, so that he or she would hear the message-marketing problem first hand, and make a more intelligent, more fundamental contribution to its solution. The designers whose

works are illustrated in this section of *Typographic Communications Today* were key figures (along with the activity of the Art Directors Club of New York) in establishing the importance of the art director and graphic designer in communication and, as a by-product, the importance of expertly handled typographics.

Brief biographies of the following émigrés are included in Chapter VII of *Typographic Communications Today*:

Mehemed Fehmy Agha, Josef Albers, Walter Allner, Herbert Bayer, Lucian Bernhard, Joseph Biedler, Marcel Breuer, Alexey Brodovitch, Will Burtin, Jean Carlu, A.M. Cassandre, George Gusti, Walter Gropius, Gyorgy Kepes, Albert Kner, Fernand Leger, Leo Lionni, Herbert Matter, Laszlo Moholy-Nagy, Erik Nitsche, Cipe Pineles, Ladislav Sutnar.

## And More, and More, and More

There were many more European designers, architects, and artists who came to the United States and to Canada, and whose presence gave design west of the Atlantic a new vitality, a new personality, or, more accurately, new personalities. But enough has been said here to convey and impress the importance to design of the émigrés of the 1930s and 1940s from across the ocean. The following is only a partial listing of others who came later. The work of some is reviewed elsewhere in the book.

Marc Chagall, Serge Chermayeff, Marcel Duchamp, Fritz Eichenberg, Max Ernst, Erté (Romain de Tirtof), Steff Geissbuhler, Albert Gleizes, Fritz Gottschalk, George Grosz, Jacques Lipschitz, Piet Mondrian, Martin Munkacsi, Amadeo Modigliani, Francis Picabia, Man Ray, Mies van der Rohe, Saul Steinberg, Xanti Schawinsky, Yves Tanguy, George Tscherny, Massimo Vignelli, Henry Wolf.

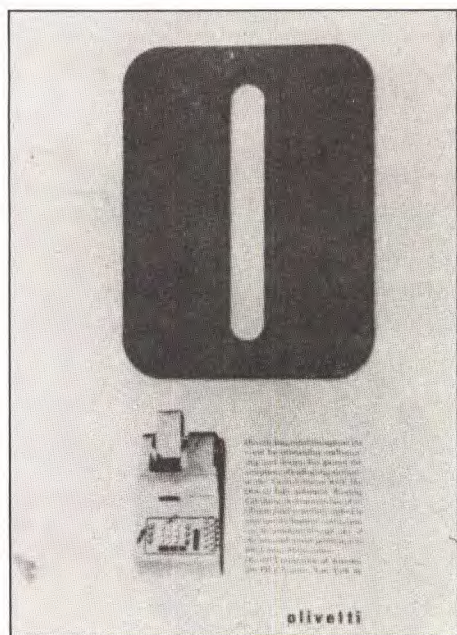


21,22 Two advertisements designed by Karl Gerstner. The type literally expresses, illustrates, the message. The Sinar lens features excellent depth of field. Voll (full) and leer (empty) makes the message instantly clear and memorable.

23 As he so often did, Alexey Brodovitch relates the type to the illustration, here capturing the obliqueness of Man Ray's model. Note the use of sans serif type in various weights and sizes.



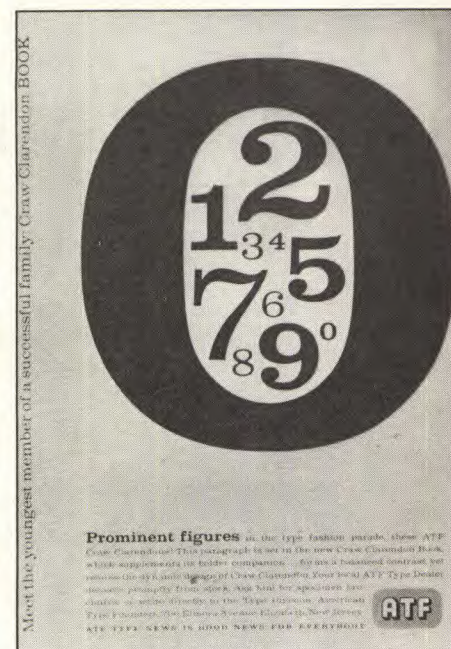
23



24 Huge initials are effectively used by many designers to get attention, to provide drama a mandatory illustration may lack, to tie the elements of a piece together while providing a focal point. Leo Lionni.



25 Few designers matched Cipe Pineles' blend of vigor and readability and graphic freshness derived from a keen understanding and feeling for the message problem. Formula free, her work has many faces. Here she works totally with type in a powerful cover for the Lincoln Center Journal.



26 Ad for American Type Founders. Will Burtin, 1958. From the Graphic Design Archive, Rochester Institute of Technology, Rochester, New York.

# American Design Pioneers

number of top-flight typographic designers in the United States transformed the country from a Johnny-come-lately in contemporary design, to the position of leadership it enjoys today. Two of these American design pioneers, Paul Rand and Bradbury Thompson, are still active in the mid-1980s as designers and teachers. Here we will look at some of their early work, and the work of Lester Beall and William Golden. Together they helped set a new tone and personality for American typographic design in the '40s.

American born and bred designers like Beall, Golden, Rand, and Thompson, though deeply influenced by the 20th century European art movements and European designers, were also influenced by contemporary American culture, by Thomas Hart Benton, Reginald Marsh, Edward Hopper, Alfred

Although the émigrés from Europe numerically dominated the field of distinguished designers in the United States, in the late 1930s and the 1940s there were a small number of American-born-and-educated designers whose work equaled the best created anywhere in the world. Their influence was to be profound and enduring, and their ranks were to be swelled until the

Stieglitz, Georgia O'Keeffe, to name just a few. With hindsight one can see how they blended the best of European and American art developments to evolve typographic design that was vigorous yet clear, derivative yet original, beautiful yet functional.

## The Follow-Up Was Fast and Powerful

Lester Beall, William Golden, Paul Rand and Bradbury Thompson were the first of the American design pioneers in the '30s and '40s. Just a few years after their careers had started, and while the émigré designers from Europe were establishing themselves in the United States, a larger group of Americans were striking new design chords with new personalities and their fresh approaches to blending vigor and clarity for communication and typographic design. Their work, the later work of Paul Rand and Bradbury Thompson, and the work of many other designers in the United States and abroad are reviewed in Chapter XIII of *Typographic Communications Today*.

## Paul Rand

Paul Rand's professional career began in 1937, when, at the age of 23, he became art director for *Apparel Arts* magazine and then of *Esquire*.

In his book, *Thoughts on Design*, Rand wrote:

"Graphic design—which fulfills esthetic needs, complies with the laws of form and the exigencies of two-dimensional space: which speaks in semiotics, sans-serifs, and geometrics; which abstracts, transforms, translates, rotates, dilates, repeats, mirrors, groups, and regroups—is not good design if it is irrelevant.

"Graphic design—which evokes the symmetria of Vitruvius, the dynamic symmetry of Hambidge, the symmetry of Mondrian; which is a good gestalt; which is generated by intuition or by computer, by invention or by a system of coordinates—is not good design if it does not co-operate as an instrument in the service of communication.

"Visual communications of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful..."

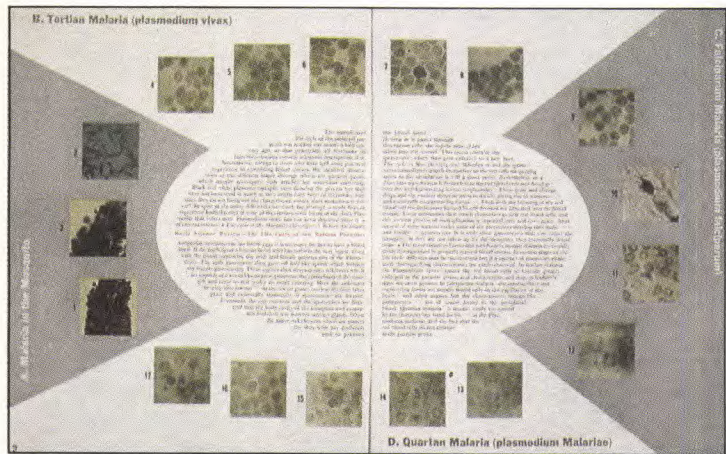
"Ideally, beauty and utility are mutually generative. In the past, rarely was beauty an end in itself. The magnificent stained glass windows of Chartres were no less utilitarian than was the Parthenon or the Pyramid of Cheops. The function of the exterior decoration of the great Gothic cathedrals was to invite entry; the rose windows inside provided the spiritual mood. Interpreted in the light of our own experiences, this philosophy still prevails."

## A New Way of Seeing... New Ways of Showing

The tremendous impact of Bradbury Thompson's typographics developed through the pages of *Westvaco Inspirations*, a four-color magazine demonstrating the capabilities of printing papers. Thompson combined a hands-on knowledge of typography and printing with an

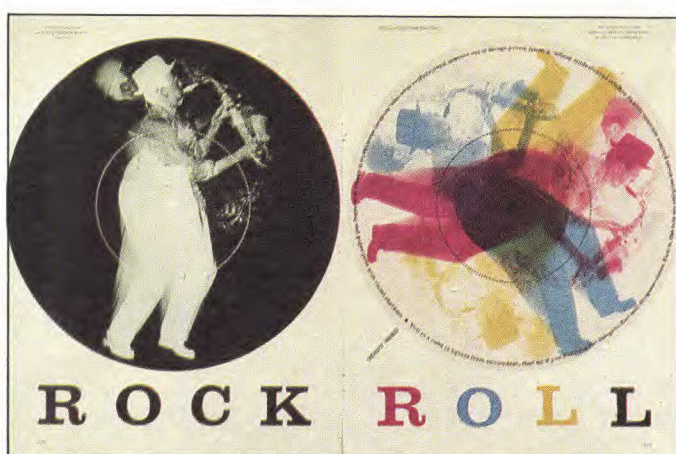
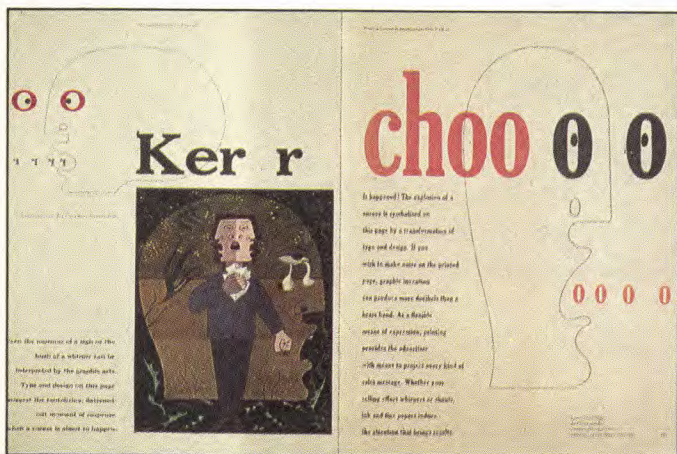
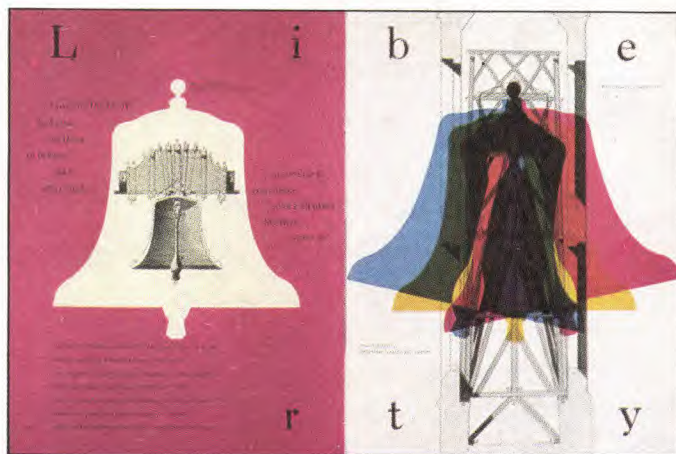
27 The egg-shaped copy block discusses the life of malarial parasites. Red superior numbers in the text key the copy to the pictures. For *Scope* magazine, the Upjohn Company, No. 7, June 1944. Lester Beall.

28 Here Bradbury Thompson catches the evolution of a sneeze in a powerful and witty spread that borders on great surrealist art, as it brings sound to the printed page. *Westvaco Inspirations*, No. 177, 1949.



29 This bell swings in process colors and the type comes alive with it. Bradbury Thompson, *Westvaco Inspirations*, No. 194, 1953.

30 A multiple exposure of a saxophone player and off-register overprinting in primary colors vitalizes image. Bradbury Thompson, *Westvaco Inspirations*, No. 210, 1958.



adventurous spirit. He wasn't going to do what had been done, yet his innovations would be purposeful, appropriate to the communication problem. With a limited budget, he would work with existing color plates (these were the great days of letterpress printing) and cut them apart, reassemble them, team them up with tint plates, overprint to create action and new colors. He used large shapes for their symbolism and power, often greatly enlarged letter forms, blended old art (such as prints from the Diderot encyclopedia) with new color combinations and symbolic shapes. Pattern, movement, color, excitement, were combined and harnessed to reinforce the message. No obscurity, no blattancy for its own sake here. Thompson strove for and achieved a wonderful blend of vitality and clarity. He employed dynamic balance, often avoiding the usual columns of type. He did not hesitate to mix several typefaces when he thought doing so would strengthen the message.

He used white space generously and judiciously. He grouped graphic elements by units (message related) rather than in conventional columns or blocks. Where others were busy making certain that four-color plates were precisely registered, Thompson would throw the colors obviously off register to focus attention on a given spot or achieve a sense of action. He often used simple and inexpensive line art, perhaps printed in one of the primary colors, to extend the size and impact of a small four-color process plate. He used tint plates of unusual shapes to add color economically to enliven otherwise dull areas and to counter the staticism of square halftones. But always his type was not only compelling but very legible and readable. For all the flare and vigor, the result was a design unit with graphic coherence and controlled eye-flow.

### Lester Beall

"Lester was first of all an artist, not only because of a vital and important talent, but because of an emotional spiritual quality, a very special attitude. He was a pioneer in his application of graphic design to advertising, publishing and related creative activities. He was acutely aware of the effects of graphic design on the human environment and of the social responsibilities of the designer." —Dorothy M. (Mrs. Lester) Beall

It was not until the mid and late 1930s that the graphic innovativeness and vitality in Europe made an impact on graphic design in the United States. Traditional illustrations dominated the scene. An early exception to this situation was Lester Beall (1903-1969). Born in Kansas City, he earned a doctorate in art history at the University of Chicago in 1926. He was a self-taught designer.

He fully appreciated the need for organized yet strong, clear yet exciting, design. He developed a sense for random

organization—an intuitive selection and placement of graphic elements without creating graphic chaos. He blended in his work his sense of European graphics with a feeling for American wood types, flat planes of color, old woodcuts, photograms and original typographic effects, and simple signs and symbols combined with photographs. By the 1950-1960s Beall was one of the country's best known designers and a leader in the development of corporate design.

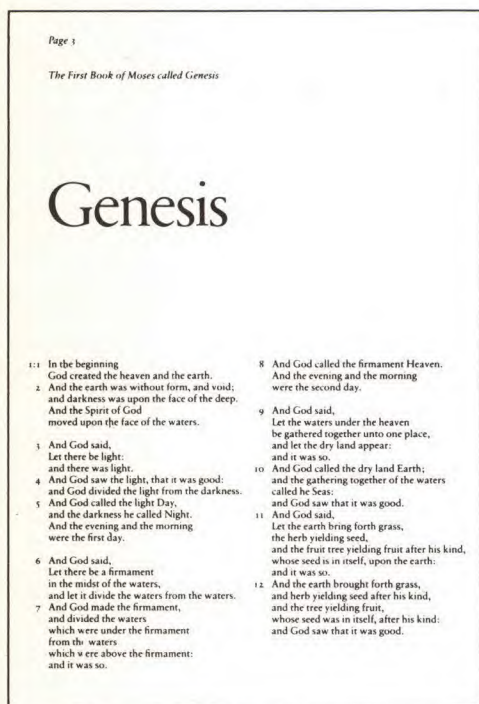
Beall took pleasure in the unusual in illustrations, juxtaposing and angling of elements, contrasts in scale, color, texture, and mixing of line and tone art and photography. Yet all were knit together to form a coherent entity.

His work was recognized in Europe and in *Gebrauchsgeschichte* in the 1930s. In 1937 the Museum of Modern Art in New York dedicated a special exhibition to his graphics. He was the first commercial designer to be so honored. By 1941 his innovative graphics had won him the title "typographic surrealist." Throughout his career Beall won many honors, and magazines in the United States and abroad reviewed his work. Exhibitions of his designs took place all over Europe, in the United States, the USSR, and in Japan.

### William Golden

In the 1940s corporations in the United States became "corporate identity" conscious. They were concerned with the image they projected to their markets, their stockholders, their employees, the public, and they became aware that typographic design played a role in helping them project the desired image.

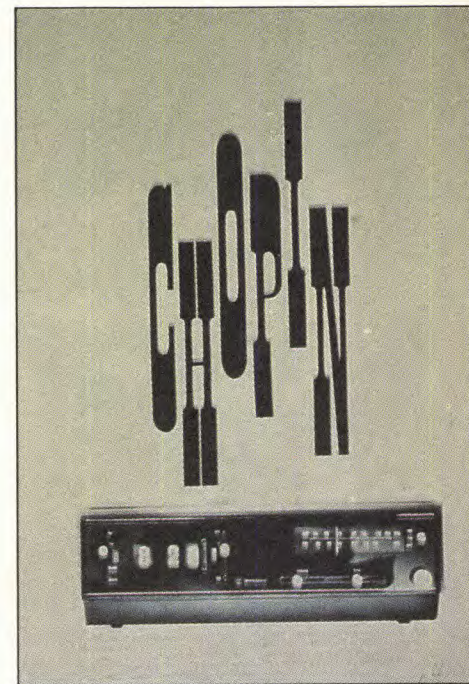
In the early days of corporate image awareness three companies set a fast pace: Container Corporation of America (art-oriented ads and the Great Ideas



31 The entire King James text of this Bible is set in lines of varying length, each a complete phrase, just as the words might be spoken. Text is set in 14 point Sabon Antiqua roman. Bradbury Thompson. USA.



32 Book jacket for Wittenborn, 1951. Paul Rand.



33 Paul Rand often makes type move, but always with a reason and without sacrificing readability.

of Western Man series by key designers), IBM (projecting itself as the extremely advanced technology leader), and Columbia Broadcasting System.

In each case the corporation head set the tone for the program: Walter Paepcke at CCA, Thomas Watson, Jr. at IBM, and Frank Stanton at CBS. Stanton initiated the CBS approach, and in 1937 brought in William Golden to execute it. Golden did this supremely for 23 years.

**Golden Words**

Perhaps the best way to understand Bill Golden is through his own words. He was as fluent with words as he was with graphic elements. In April 1959, the Type Directors Club of New York sponsored a forum, *Typography-USA*. Panelist-designers contributed statements to a booklet issued as part of the seminar. Following are excerpts from Golden's statement.

"Type is to read.  
"If there is such a thing as a

*'New American Typography' surely it speaks with a foreign accent. And it probably talks too much. Much of what it says is obvious nonsense. A good deal of it is so pompous that it sounds like nonsense, though if you listen very carefully it isn't—quite. It is just overcomplicated...*

*"More and more typography was designed on a layout pad rather than in metal. Perhaps the greatest change in American typography was caused by this simple act—the transfer of the design function of the printer to the graphic designer.*

*"The designer was able to bring a whole new background and a new set of influences to the printed page. He could 'draw' a page. There was more flexibility in the use of a pencil than in the manipulation of a metal form. It became a new medium for the designer.*

*"Under the twin impact of the functionalism of the Bauhaus and the practical demands of American business, the designer was beginning to learn to use the combination of word and image to communicate more effectively.*

*"Under the influence of the modern painters, he became aware (perhaps too aware) of the textural qualities and color values of type as an element of design.*

*"And surely a dominating influence on American typography in the pre-war years was exerted by the journalists...*

*"The skillful development of the use of headline and picture was a far more prevalent influence than the European past. The newspaper taught us speed in communication...*

*"The magazine communicated at a more leisurely pace and could be more provocative since it addressed a more selective audience. Because the magazine dealt more in concepts than in news it was far more imaginative. There was more opportunity here to design within the framework of the two-page spread. But still, the devices that bore the main burden of interesting the reader were the 'terrific headline' and the 'wonderful picture'...*

*"But what gave it a new direction and style was not so purely American. I think it was men like Agha and Brodovitch. These importations from Europe set a pace that not only changed the face of the magazine and consequently advertising design, but they changed the status of the designer: They did this by the simple process of demonstrating that the designer could also think...*

*"The designer will find that the most satisfying solutions to a graphic problem come from its basic content. He will find it unnecessary and offensive to superimpose a visual effect on an unrelated message... he will want to be sure that what he has to say will be clearly understood—that this is his primary function...*

*"I do not argue for the return to any form of traditionalism. I do argue for a sense of responsibility on the part of the designer, and a rational understanding of his function.*

*"I think he should avoid designing for designers."*

# Bits, Bytes, and Typographic Design

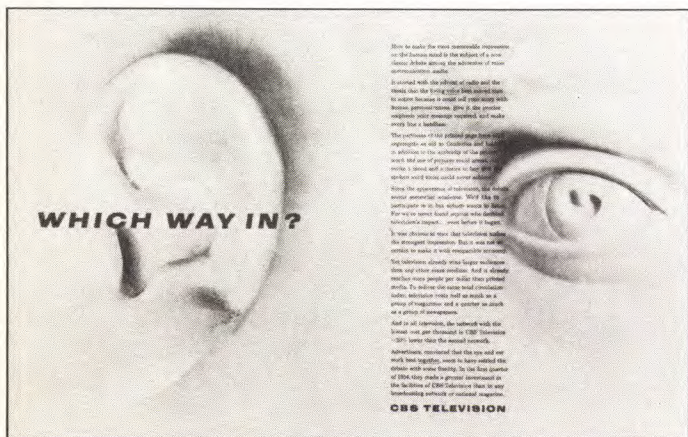
In the first half of the 20th century, the driving forces that affected the look of typographic designs came from the new schools of painting, poetry and architecture. They continue to influence today's designers. But since the late 1960s, the influence of the new technologies on type-setting and typographic design has been even greater.

Of course the fine arts and new technologies were not the only forces affecting typographic design. Among the other forces were the work done in private presses in England, Europe, and in the United States, as well as the design of new typefaces. Private presses, by their willingness to experiment and innovate, affected the courses of both typeface and typographic design. (This story is summarized in Chapter IX of *Typographic Communications Today*.)

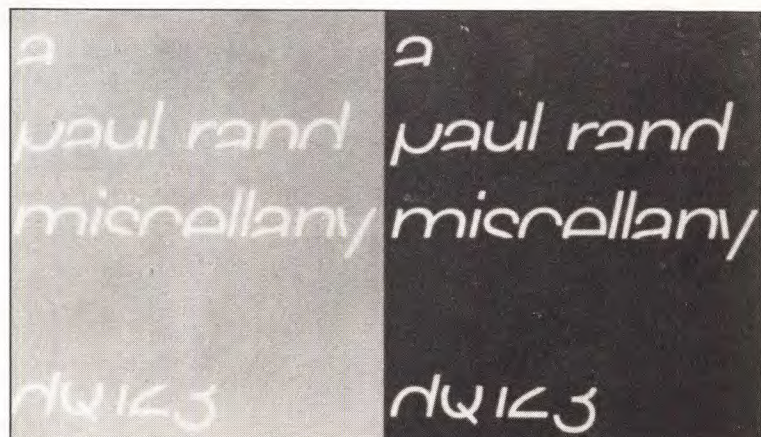
The design of typefaces was both a cause and an affect of other trends in the graphic design world. (This story is told in considerable detail in Chapters X and XI; over 200 typeface families are illustrated with full alphabets. They are

34 The CBS Television symbol as used in a 1955 trade show. William Golden.

35 CBS trade ad, 1954. William Golden.



36 Cover design for Design Quarterly, 1984. Paul Rand. USA.





arranged by design categories and the characteristics of each category are graphically illustrated. New ways of designing type are described and typeface and typographic experiments are illustrated and discussed.)

A word of caution. What follows here and in the book is only a summary report. It would take a multi-volume work to cover these developments in depth, by the time such a book could be published, it would be partially obsolete, due to the rapid pace of significant technological advances.

### Today's Technological Spectrum

Every step of the process has been affected.

■ **Text originators**—authors, editors and copywriters have been key-boarding on terminals that relay the keystrokes to editing, makeup and output stations, bypassing re-key-boarding. The word originator keyboards, and sometimes specifies, the type. Now, WYSIWYG (What You See Is What You Get) terminals are simplifying this process.

■ **Typefaces** used to be drawn for each size required. They were also drawn in all their necessary weights and a full complement of characters was created in every size and weight by the typeface designer. Today the designer need only create one size and only draw

the heaviest and lightest weights in a family; computer driven, software-controlled devices interpolate the missing weights. Most printers and typesetters create the full range of desired sizes for one master font. Furthermore, the designer may often draw only about 120 characters for a font of 250 characters. Computers and software can create the remaining characters from the strokes and serifs in the basic characters.

■ **Personal computers** with word processing and typesetting software are bringing considerable typesetting ability to offices, studios, advertising agencies and departments, and editorial staffs. The combination of a PC and software programs is making desktop publishing affordable and practicable. In fact, some of the same PC/software front-ends are so capable, they meet the needs of larger and more demanding users.

The computer/software front-end is being used at all levels of composition now. Such systems often include spell-check packages, thesauruses, and the ability to select fonts and sizes from a growing library. They can produce special effects, such as sizing, rotating, stretching of letters as well as offer kerning and hyphenation and justification programs, draw boxes and rules, and electronically make up pages with all elements in position.

### Inputting Images

Electronic technology has made it possible to "typeset" art. Until recently, interactive makeup terminals linked to typesetters, enabled the typesetter to output a page with all the type in position, and with holes or windows for the insertion of illustrations. Today's imagesetters (successors to typesetters) and laser printers can accept digital information describing illustrations and then output the pictures in position. No more windows, no more manual stripping when such systems are used.

### Page Description Languages (PDLs)

Adobe's PostScript is a language for describing the appearance of text, graphics, and images on the printed page. It is software used by many raster laser printers and some typesetters. It builds the pages at the resolution of the available printer or imagesetters. The program can also be used as an electronic camera capable of zooming, rotating, magnifying any portion of the page. Other comparable kinds of software include Xerox's Interpress and Hewlett-Packard's DDL. Unlike PDLs, DDL is a document description language that can describe the format for a large multi-page document.

### What's Next?

Major developments in the near future will greatly expand the power, increase the speed and capacity, and reduce the cost of computer systems. Some of these are:

■ **Bigger bytes.** The 8-bit byte, permitting 8 bits to be processed as a unit, is being superseded by 16-bit and 32-bit bytes.

■ **Parallel computers.** The sequential processing of several computers has nearly reached its speed limit. Parallel processing, whereby many related calculations are performed simultaneously, is breaking this barrier and some such computers are on the market now. The Connection Machine, for example, can perform 64,000 calculations at a time.

■ **VHSIC** (Very High Speed Integrated Circuit) is a superchip. Where today's best chips pack thousands of transistors onto a tiny silicon square, the new chip can store tens of millions in the same space. Gallium arsenide chips are being developed to replace silicon chips. They will transmit electrons several times faster than silicon chips can.

■ **Photons instead of electrons.** AT&T's Bell Laboratories, among others, is working on an optical computer. Computing with light (photons) instead of electricity (electrons) could speed processing from 100 to 1,000 times faster than is presently possible. Silicon cuts the speed of electrons to less than one percent of its potential but would not slow down photons. This is a wave of the future. We may see a primitive prototype soon but a working full-scale model may not be ready until the early 1990s.

■ **Optical storage.** Today's 3 1/2" storage disk can hold 20 megabytes of data. A 5 1/4" optical disk holds 400 megabytes of data. Next breakthrough is to increase the access speed of optical disks and to make them erasable.

■ **CD ROM hard disks.** These are the computer version of the audio compact disk. They have a large storage capacity and can mix text, music, speech, photography, graphics, and animation.

■ **Super conductors** conduct the flow of electrons (electricity) with virtually no resistance. Until 1987 they could only operate at such extremely low temperatures as to be commercially unfeasible. Breakthroughs in 1987 and 1988 are enabling them to work at higher temperatures. The final breakthrough is being worked for feverishly in laboratories in the United States, Europe and Japan.

■ **Voice input.** Driving a computer by voice commands is done today but the systems are primitive, the vocabulary limited, and micros or mainframes are needed. Estimates are that by the mid-1990s more useful voice input systems will have evolved.

■ **Networking.** Computer users in all areas are demanding that their PC or computer-controlled terminal, processor or printer be able to talk to others from the same or a different manufacturer. Interface devices are available, but the trend is toward networks that both connect devices and enable them to talk a common language. Micro and mainframe links are being demanded. A number of LANs (Local Area Networks) are on the market already at a wide range of capabilities and prices. Also wanted are products that can link different LANs to each other. Many companies, including IBM and AT&T, Xerox, Wang and Apple are in this market and much progress can be expected in the near future.

■ **X-ray chip etching.** A major breakthrough in vastly expanding chip power and speed is moving off the drawing boards and into the research labs. Presently chips can only be enhanced by reducing the space between the micron-thick circuits. Chip circuits are made by etching silicon with ultraviolet light waves. The etching pattern is driven by a large size master drawing that is drastically reduced in size and transferred onto a photographic negative or mask. The bright UV light shining through this mask etches the circuits atop the silicon. The shorter the wave length, the finer the etching. The plan is to shift from UV light to soft x-rays. Presently a chip can hold a million circuits. An x-ray etched chip might hold a billion. A minimum of \$500 million would be needed to get this project off the ground. No one company, not even IBM or AT&T, is expected to handle this unaided. Government financing is needed.

# THE MANY FACES OF TYPOGRAPHY TODAY

the problem at hand. In striving for communication effectiveness, appropriateness of style and of the clarity-vitality blend is crucial. An approach that is just right for one problem may be totally inappropriate for another.

## Appropriateness

An understanding of the crucial role of appropriateness in evaluating the communication effectiveness of a particular graphic design leads to an appreciation of why we have so many design approaches and styles today. Neither the Swiss grid nor the so-called "new wave" is the answer to all problems, nor is any other style or blend of styles. One should look at the work shown here with these thoughts in mind. Some are beautiful. Some are visually exciting. Some pieces are graphically quiet. Some are full of humor and personality, and others are dry and impersonal. But graphic designs, to be truly understood and appreciated, should be viewed in terms of how well they convey the intended message to the audience at which they are aimed. After all, that is their reason for being.

Typographic design is a vital force in visual communications. It does not exist for its own sake, and should not be evaluated as if it were design for design's sake. The sheer beauty of a piece of communication may contribute to its effectiveness, may distract or detract from it, or may merely be irrelevant. The graphic designer is first and foremost a communicator, and only within that framework an artist.

Typographic design of the last several decades is a reflection of all the influences discussed in *Typographic Communications Today*. All the different ways of striving for vitality, or for clarity, or for some ideal blend of both, are alive today. All the influences of the art movements of the early decades of this century, of the subsequent design schools, and of the new and still evolving technologies have combined to offer today's graphic designers a vast arsenal of approaches with which to attack a communications problem; as well as finer tools with which to execute a chosen solution. The result today, evolving since the 1940s, is a broad spectrum of typographic design styles, if style is the correct term. Now let us look at the works of leading designers from many parts of the world, to see how each approaches and solves a variety of graphic communications problems.

We don't see any dominating trends. Perhaps that is because we see so many trends. One way to understand and evaluate the graphic design of recent decades is to think of a graphic design grid — not the Swiss grid discussed earlier, but an analytical grid in which the horizontal axis runs from absolute focus on clarity to absolute focus on vitality, and the vertical axis represents the personality or style of a particular designer.

Of course, many graphic designers strive for the best of both worlds, for some ideal blend of clarity and vitality, and all good designers are flexible enough to embrace a segment of the clarity-vitality axis in their work, and to flow within that segment as each job requires. Consciously or subconsciously they seek the balance of clarity and vitality most appropriate to



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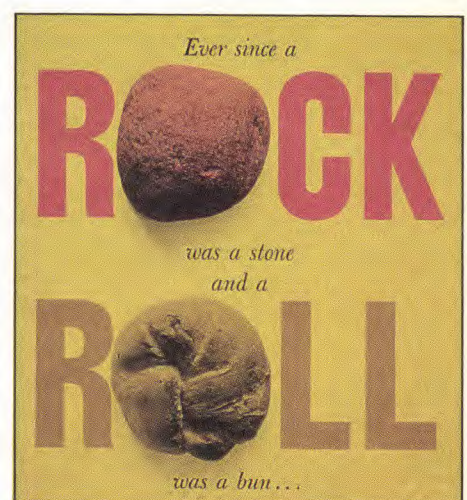
37 One shouldn't use a device simply because it's in fashion. Perhaps it takes even more courage to use a visual cliché, but to use it so very well. Perhaps the measure of how well it is used, of its communication effectiveness, is how well it fits the specific message and how well it is executed. Here, after years of shaping type blocks to pictures, is one of the very best. By Otto Storch for McCall's, USA.



38 Remember the Slinky toy? Here the type literally adds bounce to the message and the ad, yet everything is perfectly readable. Otto Storch, for McCall's, USA.



39 A Sudler, Hennessey & Lubalin pharmaceutical ad. Herb Lubalin, USA.



40 One of Herb Lubalin's many pieces using the "O" as a receptacle for the illustration. 1957. USA.



41,42 Symbology, directness, uniqueness and appropriateness characterize these Herb Lubalin designs for Curtis Publications (1966) and Visual Graphics Corporation (1965). Often, in Herb Lubalin's work, the graphics don't simply organize the message, they help express it. USA.



43

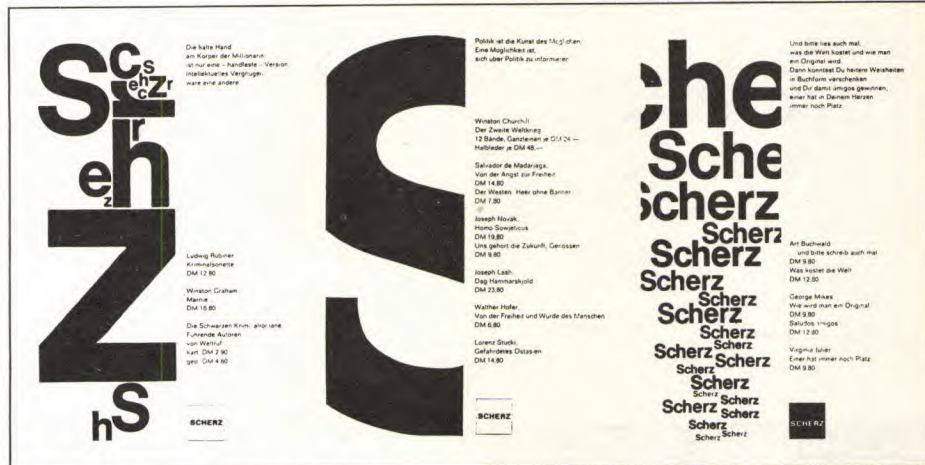


43 Editorial spread for Raposa magazine. Art director, illustrator Miranda (Miran), Brazil.

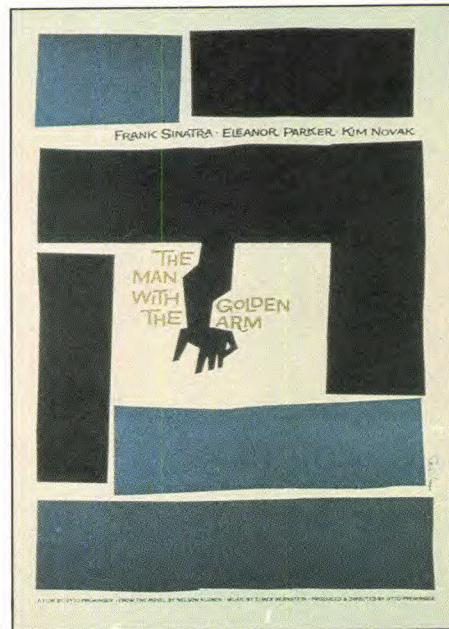
44 Willy Fleckhaus' work for Twen magazine, done in the mid '60s, illustrates publication design all over the world. Much of his typography was either bold and simple or small and simple. Federal Republic of Germany.



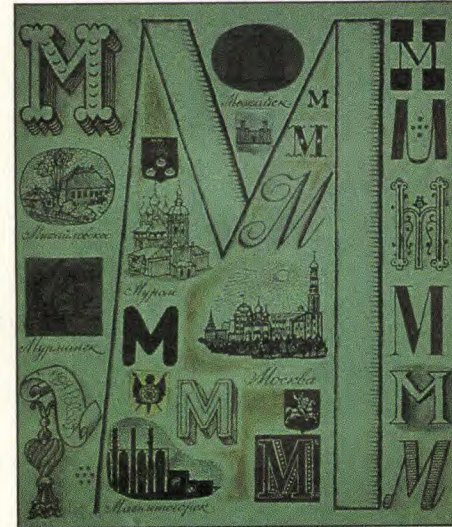
46 While designing this magazine cover, Franco Grignani became thirsty and decided to immerse the title in a glass of water. 1955. Italy.



45 Three advertisements for Scherz publishers. 1962-64. Anton Stankowski. Federal Republic of Germany.



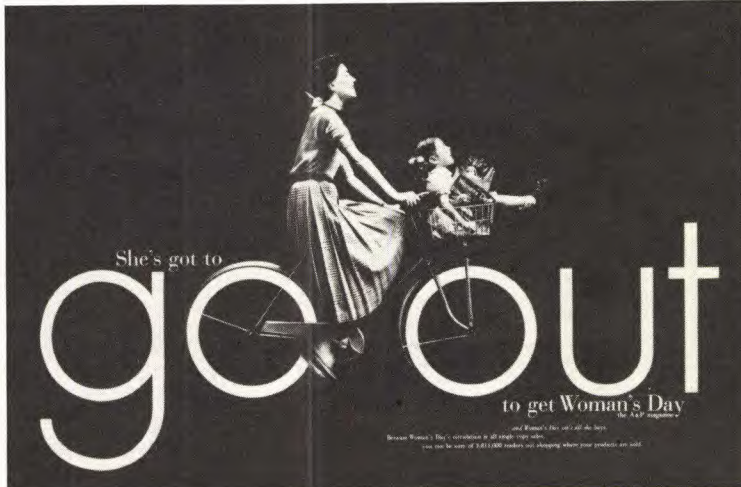
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47 Film poster by Saul Bass. USA.

48 A page from Moya Rossiya (My Russia), an ABC book by Serghey Pozharsky, 1967. Moscow.

48



49 One of a series of trade advertisements in which typography is the major ingredient. The purpose of the series was to prove the selling virtues and strengths of CBS radio (in the early days of television) through the device of sales success of various products which were advertised on the CBS Radio Network. Louis Dorfman. USA.

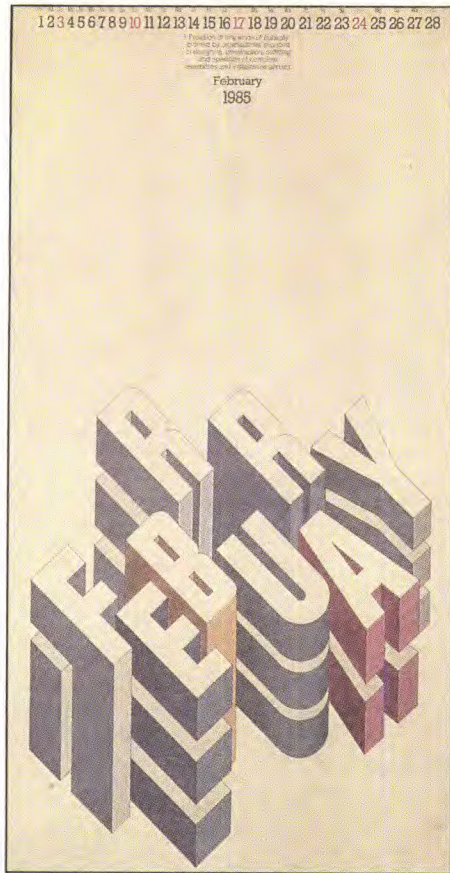
50 Type and photography express and illustrate the message. Woman's Day magazine. Bicycle wheels and Futura Light lower case are a perfect match. Gene Federico. USA.

50



51 Poster for Hiroshima Appeals, 1983. Yusaku Kamekura. Japan.

52 Promotional calendar for an advertising agency. 1934. Valery Akopov. Vasily Dyakonov. USSR.



52



53 U&Ic spread, The Wright Stuff. "An attention-getting headline used with typefaces that were chosen to complement the art." B. Martin Pedersen. USA.

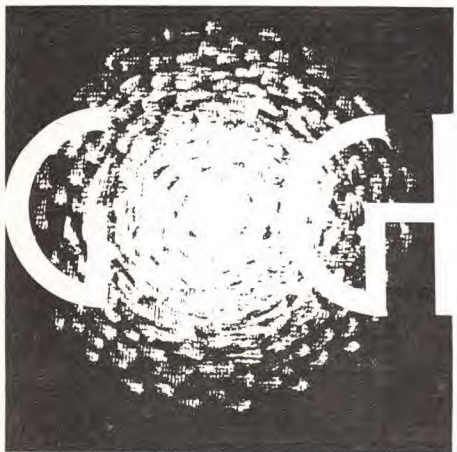


54 Exhibition poster, 20 Years of the Museum of Glass and Fancy Jewelry. The shape of the figure evokes both a twisted metal strip and a drop of melted glass. The axial composition of the text aims to suggest the shape of an historical glass goblet. Jan Solpera, 1981. Czechoslovakia.

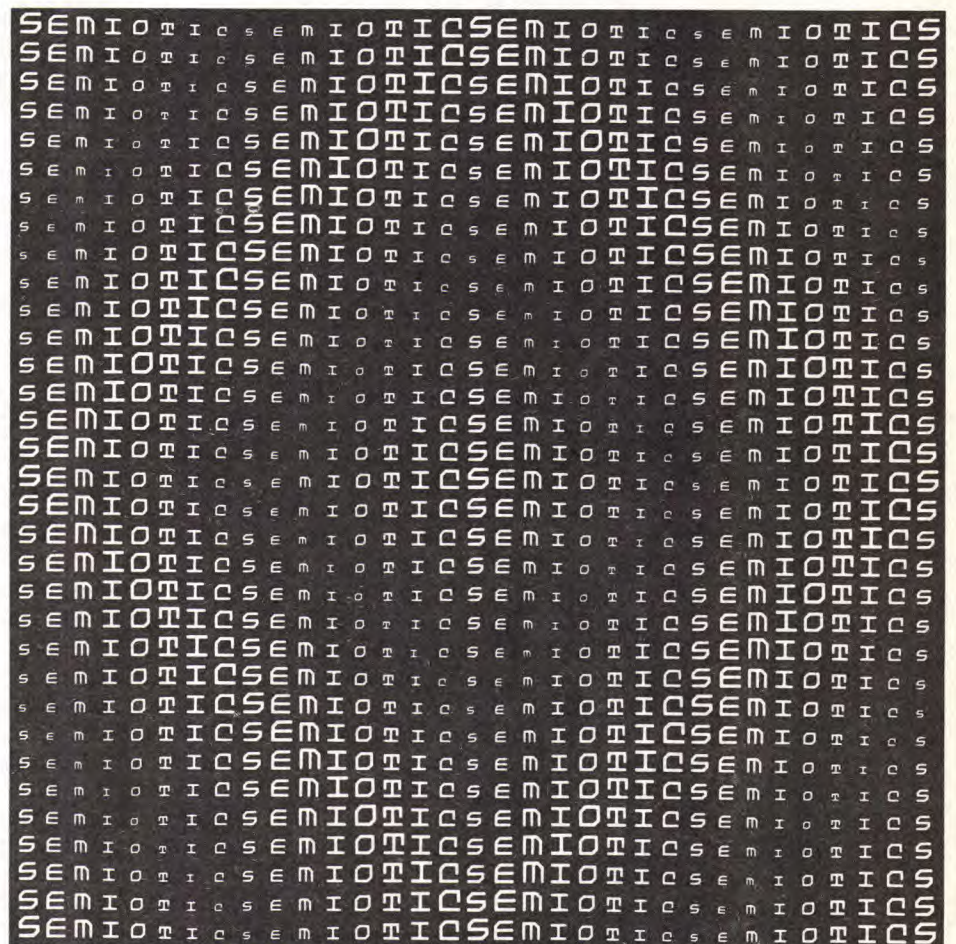


55 Poster for the Pori Jazz Festival, 1987. Erkki Ruuhinen. Finland.

58 Magazine cover. Oldrich Hlavsa, 1970. Czechoslovakia.

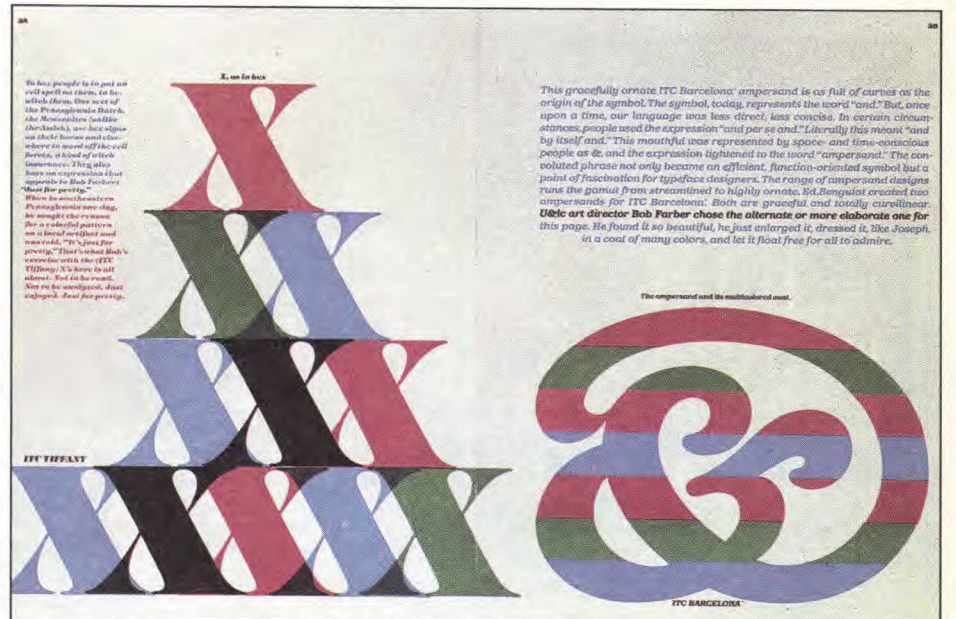


57 Typo portrait of Vincent Van Gogh. Evocative of Van Gogh's *The Starry Night*. Vaclav Kucera. Czechoslovakia.

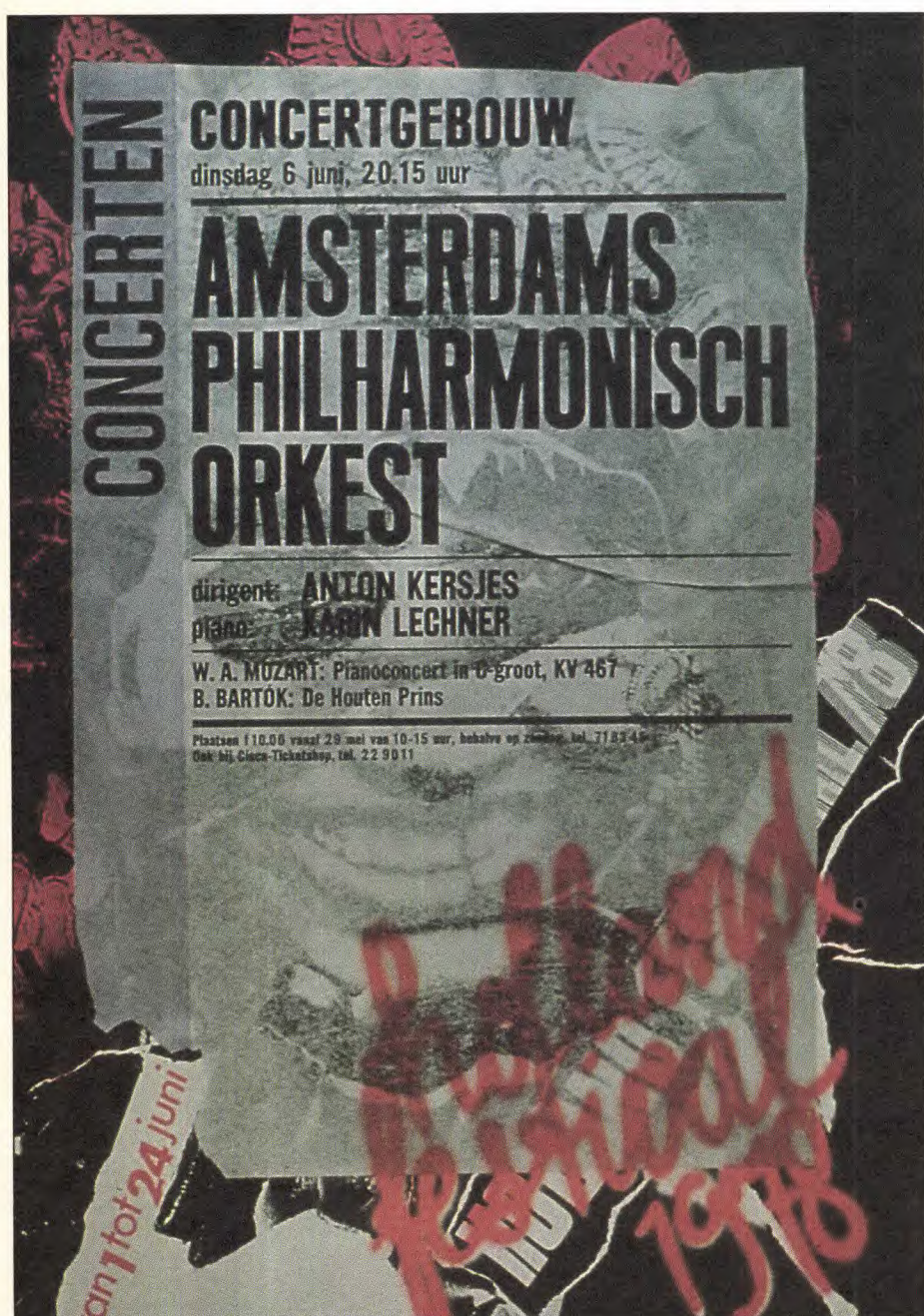


56 A poster for Semiotica, a journal on semiotics by Mouton publishers. The Hague. Jurriaan Schrofer. Holland.

59 In a fun-with-type exercise, U&Ic art director Bob Farber created a series of designs for the March 1983 issue. Editor Ed Gottschall wrote the copy after seeing the designs. Two of the pages are shown here. ITC Tiffany is used on the left-hand page and ITC Barcelona® on the right.



59



60 A 1978 poster for a folklore event. Total Design. Holland.



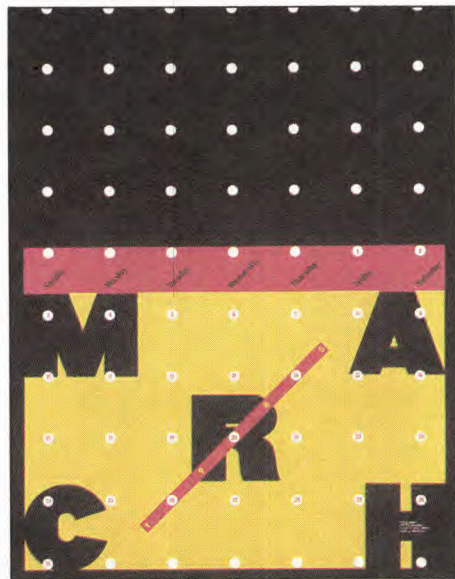
61 Concert poster. The central motif is an emblem designed for the theater. Odermatt & Tissot, Switzerland.



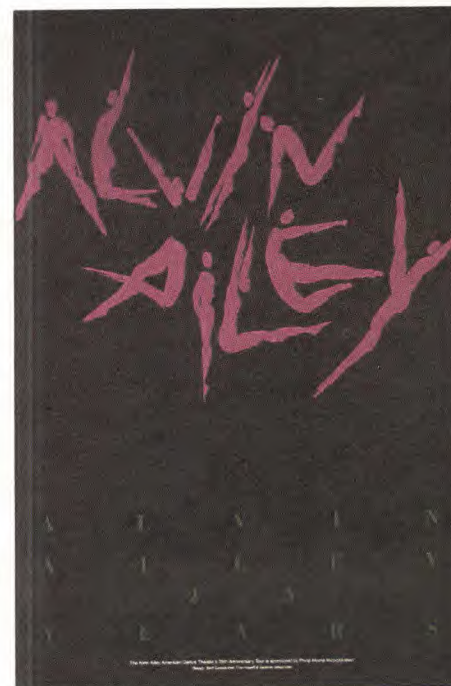
62 California Institute of the Arts view book. April Greiman. USA.



63 Opera poster, 1981. Shigeo Fukuda. Japan.



64 Complexity, distinctiveness. "All that stuff about revealing structure and reducing things to their simplest forms—I couldn't go for that. I guess the revolutionary thing we did was to take the position that there is no single voice capable of expressing every idea, that romance is still necessary, ornament is necessary, and simplification is not better than complexity," Milton Glaser, 1985. Shown here, a page of a 1983 calendar for PM Typography. Milton Glaser. USA.



65 "The client was looking for an identity of a single dancer. The name Alvin Ailey was written figuratively with brush strokes, thus creating the identity of name and group. The bottom type suggests an audience and static order as opposed to dance." Steff Geissbuhler. USA.

## Thoughts About Yesterday, Today, and Tomorrow

Pause for a panoramic view of the past 100 years of typography, and you will see the ebb and flow of designers' relative emphasis on vitality or clarity in their work. No doubt most designers feel what they do is best suited, most appropriate, to the message problems they handle. This writer has a bias towards typographic design that captures the best of both worlds, that is both vigorous and lucid.

True, it is impossible not to notice the unexpected. But attracting attention is only the first step in the communications process, and if confusion or obscurity follow, then the eye-stopping devices have overpowered the message they were designed to empower. On the other hand, clarity and order alone are rarely enough. If a piece is boring or indistinguishable from many others, it may lack the power to attract maximum readership or make a deep and memorable impression.

Just as speakers and writers have tones of voice and style that can be modified as necessary, so typographic designers have a wide range of design devices to choose from. They can be whimsical, dramatic, fashionable, analytical, bold, subdued, stylized or stylistically neutral, research-focused or intuitive, as the occasion demands. All these and many other visual tones of voice are employed today. They coexist with the full spectrum of emphasis on clarity and/or vitality in visual communications. In that sense one might say there are no trends because so many seemingly different design approaches flourish together. But there are some developments or trends worth noting.

### The Vocabulary of Form...

Here are some comments by Paul Rand on the relationship of art and craft in design:

"There is an old romantic idea that intuition and intellect do not mix. There is an equally erroneous belief that inspiration takes the place of industry. Fortified with such misconceptions, it is understandable that we tend to minimize the importance of learning the rules, the fundamentals which are the raw material of the artist's craft.

"In graphic design, as in all creative expression, art evolves from craft. In dancing, craft is mastering the basic steps; in music it is learning the scales. In typographic design, craft deals with points, lines, planes, picas, ciceros, leads, quads, serifs, letters, words, folios, pages, signatures, paper, ink, color, printing and binding.

"The vocabulary of form (art) includes, among others: space, proportion, scale, size, shape, rhythm, repetition, sequence, movement, balance, volume, contrast, harmony, order and simplicity.

"Just as there is no art without craft and no craft without rules, so too there is no art without fantasy, without ideas. A child's art is much fantasy but little craft. It is the fusion of the two that makes the difference."

### The Designer as Problem Solver

Ivan Chermayeff offers these comments on the designer as a problem solver.

"Design comes from a combination of intelligence and artistic ability. A designer is someone who should solve problems. He is a borrower, co-ordinator, assimilator, juggler, and collector of material, knowledge and thought from the past and present, from other designers, from technology and from himself. His style and individuality come from the consistency of his own attitudes and approach to the expression and communication of a problem. It is a devotion of the designer to the task of fully understanding the problem and then expressing those ideas which come from this search in its appropriate form that makes him a professional.

"There is a large body of designers, clients and consumers who don't really care very much about very much. The joy and pleasure of doing a good job for its own sake has not been discovered by enough people."

### Aimed Design

Today's typographic design, more than ever before, is carefully aimed to achieve targeted objectives. Designer Vance Jonson writes that what we once called "commercial art or design" and later called "marketing or communications design" should now be thought of as "strategic communication design." Visual and verbal symbols are at least as crucial to a message's impact as is the literal, obvious message. Jonson regards typographic communication today as "an art and a science. It is combative" and multi-sensory, not just verbal/visual. Paul Rand, and many after him, saw the artist caught between esthetics and the need to sell. He wrote, "There is nothing wrong or shameful in selling... Long range, the interests of business and art are not opposed."

Today's designer has not only computers and lasers and software as tools, but also the new science of marketing. Aimed design is a must today, and today's designer must use it along with the new technologies and esthetic knowledge, taste and judgment to produce the most effective communications.

### Of the Readability/ Excitement Tradeoff

(Excerpt from a speech by Herb Lubalin at the Type Directors Club conference, Typography USA, 1959.)

"Through typographic means, the designer now presents, in one image, both the message and the pictorial idea. Sometimes, this 'playing' with type has resulted in the loss of a certain amount of legibility. Researchers consider this a deplorable state of affairs but, on the other hand, the excitement created by a novel image sometimes more than compensates for the slight difficulty in readability."

### Trying Too Hard to Be Different

(Excerpt from a speech by Allen F. Hurlburt at the Type Directors Club conference, Typography USA, 1959.)

"At its best, American typography features a clarity of expression and an overall integration of design that is in the finest tradition of typography and its related arts. At its worst, it represents a sacrifice of clarity and true personal expression in favor of a preoccupation with typographic fads.

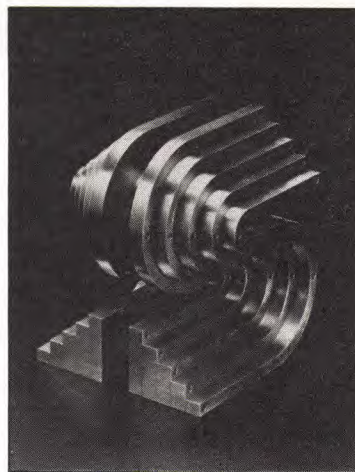
"Like the automotive stylists, we are frequently all trying too hard to be different together, creating shallow style that can have little lasting effect on the mainstream of typographic design. We move from the ornate to the starkly plain and back again, and from wide leading to tightly stacked type lines, as though each new method were the only true way.

"This twisted path to conformity is strewn with the tortured reminders of the vagaries of our typographic taste: Broadway, Agency Gothic, Cartoon, Corvinus, Neuland, Signal and Slim Black, to name but a few."

### Of Licentious Typography

Swiss designer, Max Cafilisch, comments on the value of experimentation:

"The notion that typography, in order to be contemporary, must have an experimental character is misleading, even grotesque. The typographer must learn to distinguish between good and bad, meaningful and unmeaningful, disciplined and licentious typography. He has to make his decision with the reader in mind and in the best interest of the reader; who as the final link in the chain determines the value or lack of value of a printed piece by being attracted by it, by reading it, or by passing it unmoved and throwing it into the always present wastepaper basket."



66 Joy with letters. The Igarashi Studio in Tokyo is concerned with communication design, environmental design, and "design for design." Takenobu Igarashi explains his sculptured aluminum letters: "My aluminum sculpture series, AL 070783, was produced in 1983 and exhibited first at the Mikimoto Hall in Tokyo and then at the Reinhold Brown Gallery in New York. Each of the sculptures is made up of a number of thick and thin aluminum plates joined together by screws. For the first time I used a computer-controlled laser to cut the plates. A metal brush was used on the surface to give it more texture." These letters are about 5 1/2 inches tall. Some of Igarashi's giant letters are 12 feet high and 20 feet wide, and are intended for public or corporate environments, indoors and out.

## A Note to the Readers

We hope that you have enjoyed, been stimulated by, and perhaps have learned some things from this synopsis/review of *Typographic Communications Today*. Perhaps these random selections from the book have whetted your appetite for more. Of over 900 pictures in the book only about one in twelve are shown here. And the text has been even more greatly condensed. Two chapters with full alphabet showings of over 200 typefaces and the story of their development and a chapter on the influence of private presses are not included in this U&Ic synopsis/review.

Five years have gone into the research, writing and producing of the book. The four pages of the Selected Bibliography just reveal the surface of the research that was done. Most important were the one-to-one dialogues I was privileged to hold with designers all over the world.

First and foremost I must thank Aaron Burns. As President of International Typeface Corporation. He, one day in late 1983, proposed that a work such as this be written. The general idea was his and he gave, to the fullest, all the ingredients one needs to do a project well: an open-ended schedule, an adequate budget and a free hand, plus his confidence, encouragement and frequent suggestions.

I spoke with many of today's outstanding typographers and designers not only about their own work, but about the tides and waves in graphic design during the past century. Their insights, generously shared, add depth to this study and helped mold its point of view, so that it is more than reportage. Just a few, who could not be visited personally, painstakingly answered my detailed questionnaires. And still others, not listed here, kindly sent samples of their work for inclusion herein.

Key among them were:

Saul Bass; Fernand Baudin, Herbert Bayer; Max Bill; Hans-Rudolf Bosshard; Pieter Brattinga; Max Cafilisch; Wim Crouwel; Louis Danzig; Willie De Majo; Dr. Magdalena Droste; Adrian Frutiger; Peter Gabor; Ken Garland; Karl Gerstner; Andre Gürtler; Allan Haley; Walter Herdeg; Oldrich Hlavsa; Armin Hoffman; Will Hopkins; Max Huber; Yusaku Kamekura; Mervyn Kurlansky; Hermann Lampaert; Gunter Gerhard Lange; Roger Lafer; Olaf Leu; Noel Martin; Oswaldo Miranda; Bruno Monguzzi; Josef Müller-Brockmann; Kazumasa Nagai; Siegfried Odermatt; Michel Olyff; Bruno Pfaffli; Paul Rand; Roger Remington and The Graphic Design Archive on Videodisc at Rochester Institute of Technology; Klaus Schmidt; Herbert Spencer; Victor Spindler; Ikko Tanaka; Bradbury Thompson; Roman Tomaszewski; Kurt Weidemann; Wolfgang Weingart; Henry Wolf; Hermann Zapf; Maxim Zhukov.

Edward M. Gottschall

(For more information concerning the availability of the book *Typographic Communications Today*, please refer to the beginning of this article and to the U&Ic BookShop, page 74.)

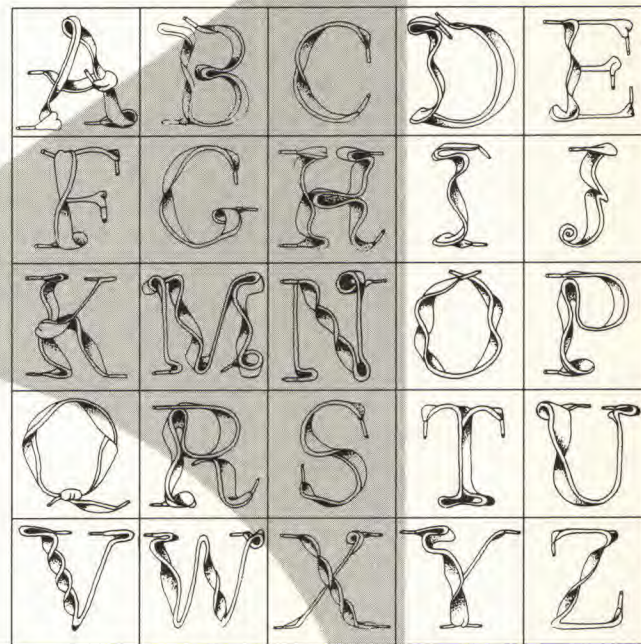
This section was designed by Ellen Shapiro  
Shapiro Design Associates Inc.

# Three Thoughtful Alphabets

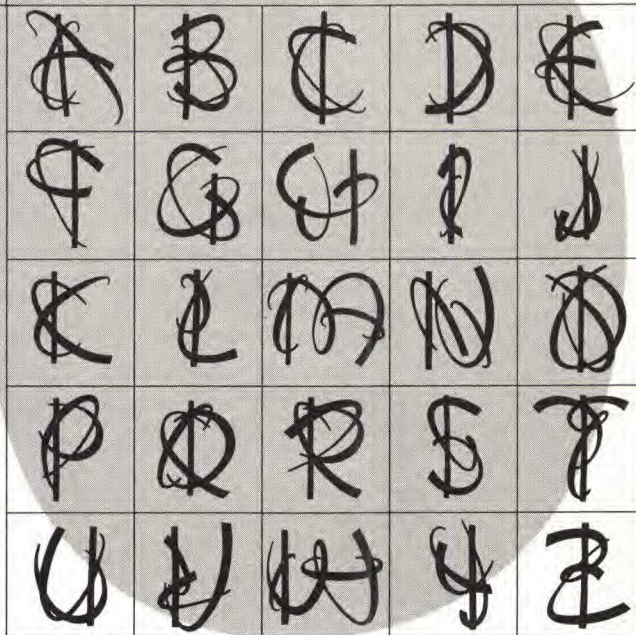
In all the years we have been publishing students' alphabet designs, we have received many that were amusing, graphically inventive and skillfully executed. But these three alphabets from Werner Pfeiffer's Junior Class in Design at Pratt Institute, Brooklyn, N.Y., caught our attention especially because of the rationale that prompted the designs.



In **WINGSPAN** for instance, Joseph Volpicelli associated letters with words... words with free speech and free press... and Americans' passion for freedom of expression with the freedom of wild birds. His alphabet is composed of condors, swans, swallows, flamingos, penguins, hawks, toucans—but mostly eagles, the free-spirited all-American bird.



**LACE-A-BET** by Karen Necelis is a playful but purposeful pun. Since she observed that letters "tie" our language together, she had a jolly time twisting and turning a humble shoelace into frisky, lighthearted letterforms, with a nod to the venerable classic, Bodoni.



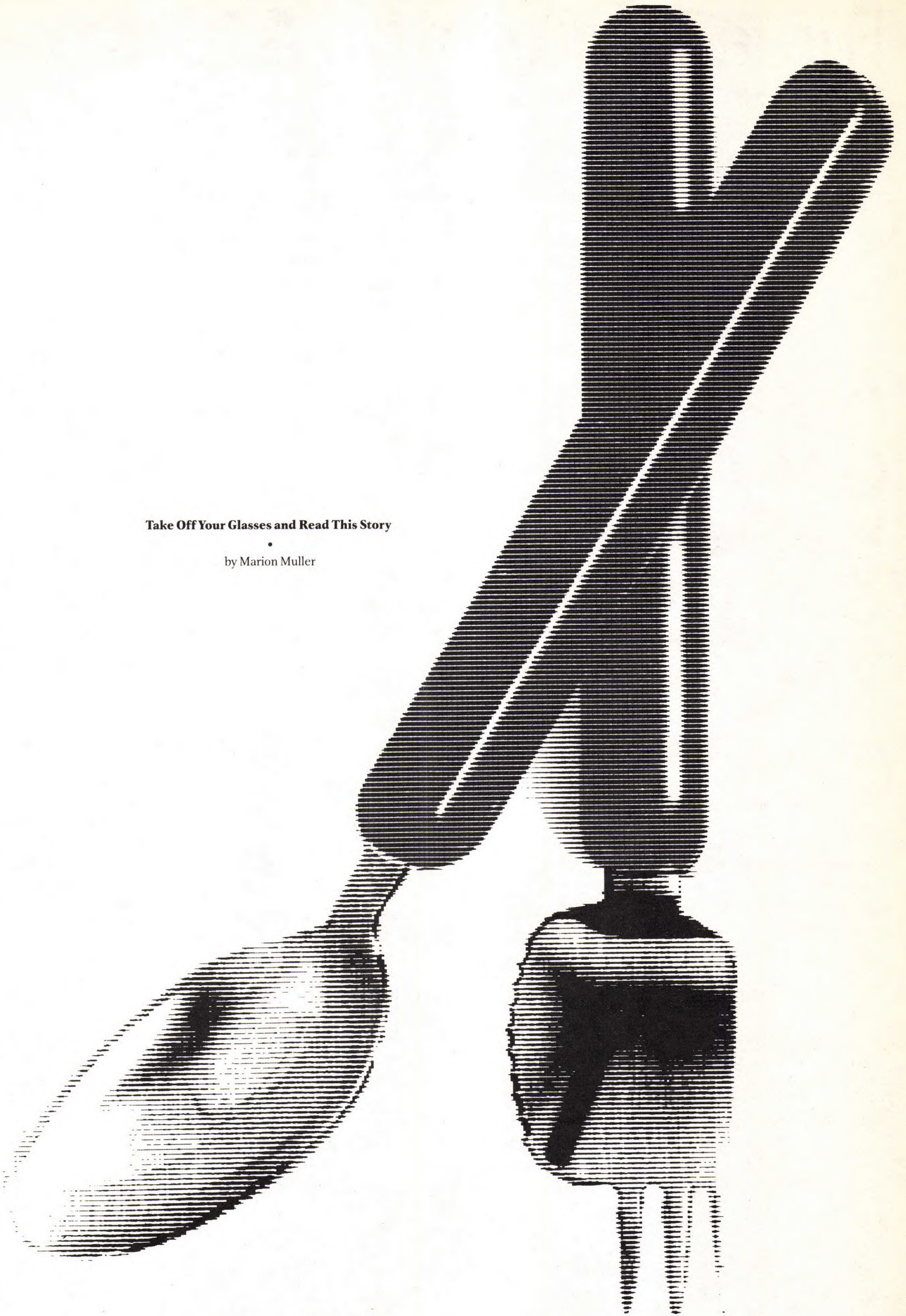
**D**avid Gillis, a true son of our space age, could not confine his alphabet, **GALAXY**, to two earthly dimensions. Each letter, formed from lines drawn about a central axis, is a 3-dimensional spatial construction.

Marion Muller

Note that the designers exercised their "freedom of expression" by eliminating one letter so their alphabets would fit into neat rectangles.

Take Off Your Glasses and Read This Story

•  
by Marion Muller





**I**f you can't properly read, or drive, or do your work without eyeglasses, you're in a big club. If you're still young enough or lucky enough to function without glasses, wait a few years. You will surely join the ranks of the millions of people in the world who live with a physical impairment. ➤ But impaired vision is a comparatively small problem, since most of us, fortunately, can lift a glass, butter our own bread, move through doors, go up and down stairs, read our newspapers and get through the day without impediments. However, if we ever spent a day in a wheelchair...or on crutches...or blindfolded...or with an arm tied up and useless, we would surely come away with a revised view of the world, and a suggestion or two about how to make it a more considerate place for people with physical disabilities. ➤ To be sure, during recent years we have become more aware of such problems, and significant progress has been made in making life more livable for people with impairments and for those ever-increasing elderly who must pay for their longevity by surrendering their spryness. A recent exhibition at the Museum of Modern Art\* in New York City presented a collection of thoughtful designs and devices created to help people with disabilities manage by themselves comfortably and independently. ➤ That is not to say there were no helpful tools and equipment available until now. But previously, they were devised by occupational therapists, medical technicians and even members of the family. They may have functioned well enough, but they were often awkward to use and less than lovely to look at. Now, thanks to a group of industrial designers and manufacturers, we are seeing equipment that is not only more

◀ **Spoon and Fork with serrated edges make it possible to cut, scoop and spear food with one hand.**

Designers: Maria Benktzon, Sven-Eric Juhlin.  
Mfr: RFSU Rehab, Stockholm, Sweden.

▼ **A Racing Wheelchair for athletes with disabilities combines lightweight materials, developed by aerospace industry, with strength and portability.**

Designer: Bob Hall. Mfr: Hall's Wheels, Cambridge, Mass.



functional, but is positively sleek and attractive. ➤ Among the devices in the MoMA exhibit, for instance, were:

- A scaled-down, streamlined wheelchair which is so unobtrusive, it deflects attention from itself and permits the occupant to be the focus of interest. It is also a sturdy, lightweight and manageable vehicle for participating in athletic events, which so many young athletes with disabilities are doing these days.
- A combination breadboard-and-knife which makes it possible to slice bread safely, and with one hand if necessary.
- A fork with a serrated edge which makes a one-handed knife-and-fork combination.
- A thoughtfully sculpted cane handle which defines the proper grip for comfort and safety.
- A generous-sized pen with finger rests which eliminates stress on arthritic fingers.

● Also – a non-skid bowl, a grip-assistant, a button fastener, a jar-opener, an easy-to-scoop-out bowl and a variety of electronic aids.

➤ Aside from nullifying obstacles in the environment, these good-looking new products are engineered in such lightweight, easily maintained materials, and in such bold, joyous colors, they are appealing on a broad scale – to young and old and to the hale and hearty, as well as to people who are impaired.



◀ *Cane for Rheumatics* provides a large, soft, molded handle which insures good friction and a generous load-bearing area for the hand.

Designers: Maria Benktzon, Sven-Eric Juhlin.  
Mfr: RFSU Rehab, Stockholm, Sweden.

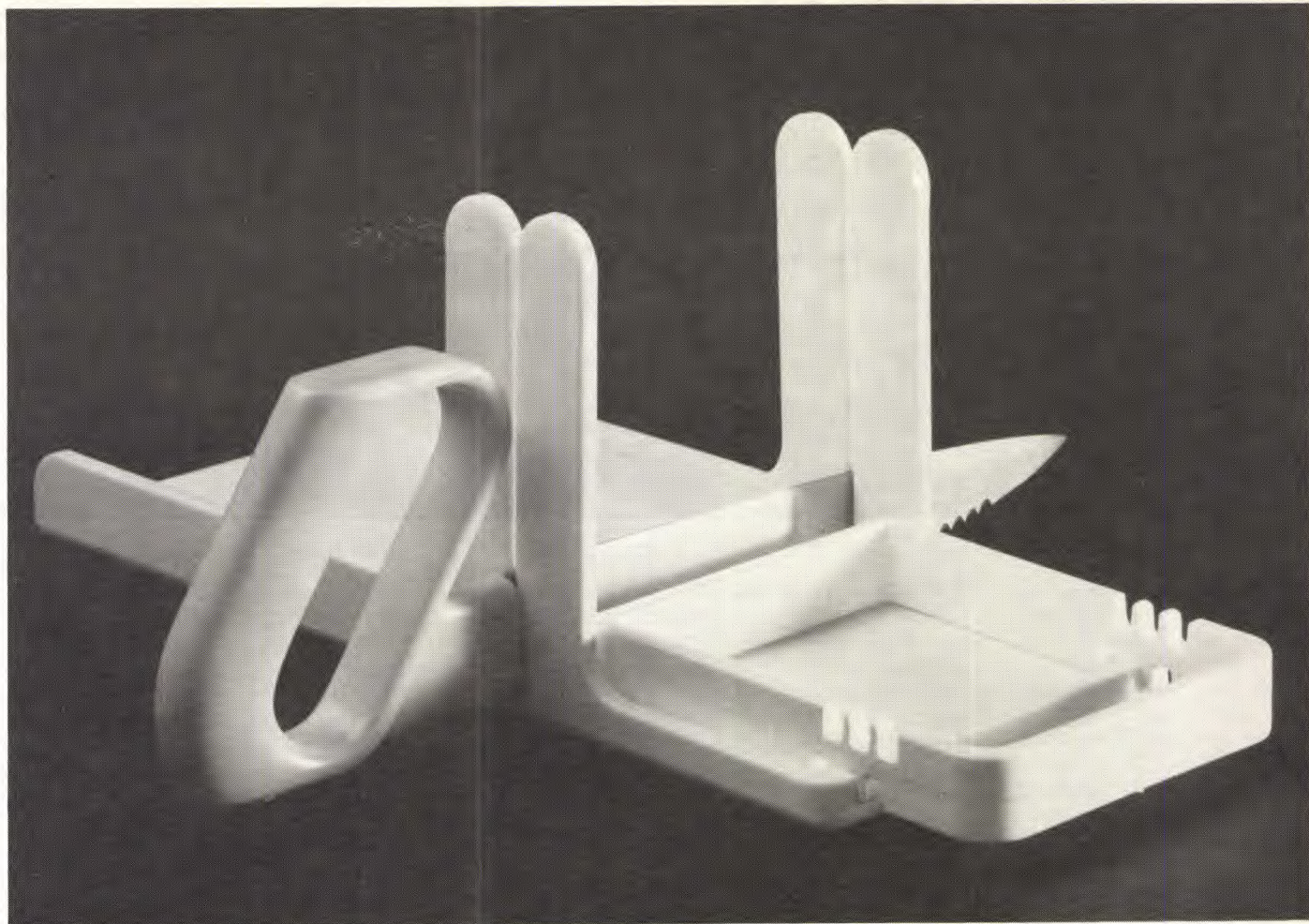


▲ **"Nova" Folding Rollator is a combination walker and parcel carrier. It is lightweight, adjustable from 29½ to 39 inches in height, and collapsible for easy carrying.**

Designers: Karl Axel Andersson, Morgan Ferm. Mfr: ETAC, Sweden. Lent by Team Swede, Milwaukee, Wisconsin.

► **Breadboard and Knife, in plastic and stainless steel, guarantees safe, easy manipulation by people with impaired hands, as well as for youngsters and the general public.**

Mfr: AB Gustavsberg Fabriker, Sweden.



Best of all, these devices are making it possible for people of diminished capacities to continue to enjoy lives of full independence and dignity.

\* *The exhibition, Design for Independent Living, was made possible by a generous grant to the Museum of Modern Art from Volvo and the National Endowment for the Arts.*

► **Pen of generous dimensions also provides a molded thumb-rest which relieves the strain on impaired fingers.**  
Designer: Hans Tollin. Mfr: RFSU Rehab, Stockholm, Sweden.



(A Call for Entries)

# illiteracy— the price

This is the fifth in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of *U&lc*, teacher, and concerned citizen of the world.

The theme of this competition is the price of illiteracy as expressed by Edward M. Gottschall, Editor, *U&lc*.

## Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

## The jury:

Burton Kramer  
Woody Pirtle  
Nancy Rice  
Herbert Spencer  
James Cross

## Prizes:

*First Prize: The Herb Lubalin Medal and \$5,000.*

*Second Prize: \$2,500.*

*Eight Third Prizes: \$500 Each.*

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1989. A selection of the winning pieces will be featured in a future issue of *U&lc*.

## School certification:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

## Entry/hanging fees:

None.

## Format:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three-dimensional piece, or 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included.

Entries larger than 3' x 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted, as will VHS (NTSC format) video and 16mm film. Photographic entries should be shot against a black background. Typeset, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

## Copy:

The statement that appears in the box, below, including the headline and signature, must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

## Artist/designer releases:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in *U&lc* and for publicity for the exhibition. The artist/designer will receive proper credit for any piece that is reproduced.

## Deadline for entries:

All entries must be received by May 12, 1989.

## Entry form:

Please attach a copy of the entry form to the back of each submission. Attach *the right edge of the form only*, as it will be removed by ITC prior to the judging. For small pieces, slides and sculptures, place an identification number on both the piece and entry form.

## Where to send your entry:

Illiteracy—The Price  
ITC Center, 2 Hammar skjold Plaza  
New York, NY 10017, USA

## Mailing/shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted.

## Postage/customs requirements:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs.

### Illiteracy—The Price

**Illiteracy is an evil weed. Its roots spread and fasten onto and poison many aspects of a person's life and degrade the society that fails to eradicate it. Most obviously it denies its victims many of the aesthetic pleasures that enrich life. It makes a meaningful, productive education virtually impossible and may lead to limited job opportunities, to frustration, depression, despair. Its flowers may range from personal misery to crime—to crimes against innocent people as well as against an uncaring society. The time to permanently uproot and eliminate the weed of illiteracy from the garden of human affairs is long overdue. The price of ignoring it is far greater than the cost of weeding it out.**

**Edward Gottschall**

Entry Form Please type or print neatly

Name of Entrant

Entrant's complete home mailing address

Medium (ink, silk screen, etc.)

Size

Typeface

School

Instructor

School's complete mailing address

Attach at this edge only.

# Award-winning design inside and out.

## The Design Schools' new facilities respond to future creative artists.



Award-winning architecture graces the facilities of The Design Schools. The Art Institute of Fort Lauderdale was presented the city's "Community Appearance Award" in recognition of outstanding achievement for urban environmental design.



The sparkling new building of The Art Institute of Dallas will proudly exhibit the "Hall of Fame" collection from the Society of Illustrators, featuring 50 selected pieces from such greats as J.C. Leyendecker, Bob Peak, and Charles Dana Gibson.



The Art Institute of Seattle boasts a dramatic exhibition gallery near the main entrance. Students, instructors, and community professionals enjoy the opportunity to display their impressive work to the visiting public and potential employers.

### Fort Lauderdale, Dallas, Seattle:

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*It's all part of  
The Design Schools'  
commitment to  
realistic career  
education.*

It's all part of The Design Schools' commitment to realistic career education. These seven prestigious Art Institutes across the U.S.A. now boast a combined student population of over 10,000, and growing every year. Innovative two-year degree programs emphasize realistic hands-on education for tomorrow's creative talents, using the latest production equipment, technologies, and software typically found on the job.

The striking Art Institute of Fort Lauderdale, for example, houses 40 computer graphics stations for student use, and a spacious television studio is surrounded by a computer-aided editing suite. And three new programs at the school are taking off like wildfire: Fashion Design, supported by industrial cutting and sewing equipment, and the Bachelor of Professional Studies degree programs in Business Management and Fashion Marketing.

The Art Institute of Dallas, located on a superb forty-acre site, features contemporary photography studios and processing labs, extensive computer graphics work areas, and a fully professional advertising production department. The block-long Art Institute of Seattle, with its expansive modern architecture overlooking Puget Sound, recently added a fully-professional music recording studio adjacent to a state-of-the-art editing room, enticing creative spirits to produce music videos by the score.

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# The End Must Justify The Means...

In the final analysis, it is the quality of output by which typesetters are judged.

♥ Critique: The quality of Varsityper's digital type is extraordinary, the result of the painstaking description of each letterform by the unique Spirascan imaging system. Look at the smooth, clean bowls, the wide-open counters and the fidelity of delicate serifs. The virtue of any face is above reproach, even under a loupe!

♥ Quality extends to the library, too, where over one thousand type styles reside. The collection is replete, right down to the popular, time-honored Classics. No designer could ever be disappointed.

♥ All is well that ends well.

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- I'd like more information on Varityper equipment. Please have a sales representative call.

**Varityper** 11 Mount Pleasant Avenue, East Hanover, NJ 07936

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

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For faster service call toll-free 800 631-8134. In New Jersey call 201 887-8000, ext. 999. We'll mail you free information on our digital type library.

Don't forget why you  
wanted a publishing system  
in the first place.



In this age of technology, you might think that newer would be better.

It often is. After all, you may be planning to spend thousands of dollars on the newest, most effective publishing tools modern technology has to offer.

But when it comes to typefaces, the opposite is often true. Because the principles of art, design and reader comprehension that go into creating outstanding typefaces haven't changed all that much since Gutenberg.

What *has* changed is the technology used to reproduce those faces. And that's one area no one understands better than Linotype, the world's leading manufacturer and distributor of typefaces.

Since 1886, we've been setting the standards for type design (and type reproduction, with systems like our Linotronic® laser imagesetters).

Now, we're using our expertise to create true PostScript® versions of the type designs from our world-renowned collection.

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For more information, call Linotype toll-free 1-800-426-7705. In Canada call 416-890-1809.



*The Linotype Type Library™, the world's most prestigious, contains more than 2,000 outstanding type designs, including the original Helvetica®, Optima®, Palatino® and Univers®.*

# Linotype

# BERTHOLD TYPES

e E Y q Q  
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**Berthold:**  
**High Fidelity in**  
 Typographic  
 Communications

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## Matrix Nasties

Let's suppose that a left-hand character group contains r, v, w and y (due to their common shape on the right of the characters) and a right-hand group contains e, o, q, and s (because they have a round shape at the top left). These two groups happen to be kerned by six units.

All the combinations — re, ve, we, ye, ro, vo and so on, set perfectly, with the exception of rs, which sets too tightly.

If "rs" is entered as an over-ride pair with a kern of three units, this value will take precedence over the six-unit matrix value, without affecting all the other "r" combinations.

Also, characters which infrequently require kerning — such as g or numerals — may be entered as over-rides to avoid cluttering the matrix.

For instance, "gg" nearly always requires a slight positive kern, while "74" frequently needs adjustment — more or less alone among numerals. In the matrix, inclusion of each of these combinations would use up 31 potential positions, but as over-rides they take up just two positions.

In a recent ad, we mentioned that these days we see ourselves more as a software house than an equipment manufacturer.

While this argument entails a little licence on our part, for we still design and manufacture a number of our own products, we are quite happy to admit that many basic items in our product line are bought in from outside suppliers.

Then the equipment is modified with additional or replacement hardware, and fitted with (or prepared for) the hero of this ad, Berthold software.

Take our M-Series Workstations, for example. Using Sun Microsystems terminals as a platform, we supply the modified units with up to seven different software packages, all according to the sort of work that is likely to be produced.

### AND NOW A WORD FROM OUR SPONSORS...

For the record, our equipment is immensely flexible; it applies state-of-the-art technology yet is specifically designed to provide exceptionally high fidelity typographic and graphic images as the final product.

Our typefaces are legendary, and we are without doubt leading the field in professional electronic composition.

And with all that neatly out of the way, we can get on with the software; telling you exactly *what* can be done with our systems.

A subject, we are sure, that your eyeballs are just itching to explore.

### IN THE BEGINNING THERE WAS... PROFIPAGE

The main operational software for our workstations is "ProfiPage." (Don't ask where the name came from, just applaud its originality...)

Although it originated as far back as 1967 as the operating system for our diatronic machines, ProfiPage has undergone continuous development for each subsequent equipment generation.

But throughout all this, the operating logic — the underlying typographic techniques — have stayed in place, simply being expanded to take

account of the increasing flexibility and dramatic increases in speed and sophistication that the electronic technology has allowed us to implement over the years.

ProfiPage enables an operator to produce any style or type of setting that is required, but also serves as a gateway to other, more specialized programs.

Tasks such as type size calculation (to the nearest hundredth of a millimeter cap height), automatic programming of inferior and superior figures, manual kerning, automatic paragraph indentation — visually if you like, recalculation of text to new parameters, management of auxiliary memories

and input and output operations, job and typographic data storage and recall are all part of the program.

### EVERY WHICH WAY...

ProfiPage enables typesetting to be produced in various ways: by using specific positional area coordinates — with each component element being placed exactly where designated by the operator — or in a formatted column style which is ideal for multiple-page documents, such as reports, brochures, books and so on.

In the Berthold Workstation environment, ProfiPage allows complete flexibility of positioning of graphic and typographic elements in the electronic composition context.

So if you want something slanted, sloped, upside down, back to front, you've got it.

There are five major support programs that work with ProfiPage: Aesthetik 2, Ruling, Contour, Exception Hyphenation and TexConnection.

All are remarkable for their ease of use and flexibility. And more important, they turn a setting system that is already highly flexible and sophisticated into an absolute winner.

### AESTHETIKS: IN THE EYE OF THE BEHOLDER

We hate to sound like we're forever blowing our trumpet, but there again we're paying for this ad, so we do have the right.

Taking off our "modest" hat, we reckon that our most outstanding software achievement is the Aesthetik 2 program: it not only increases productivity, but simultaneously improves typographic quality.

There are very few products that can honestly claim to fit that description.

But before you admit to being impressed, you'll want to know how it works.

Groups of similarly-shaped characters are placed within a definable 16x16 matrix (which includes the word space), so that complete groups are kerned together.

By also providing a priority category which can take up to 128 additional pairs — which also override matrix pairs — users are able to both reduce wasteful matrix usage and eliminate matrix-derived "nasties" (see sidebar).

Another function of the program allows as many as 77 characters to be specially positioned against the right and left margins.

This enables characters such as W, T, Y to be visually — rather than mechanically — aligned, and punctuation to be visually (and automatically) "hung."

And these adjustments work for indents and within tables and forms, too.

More good news: as all our kerning is defined in relative units, kerning and adjustments are effective regardless of the size of type being set.

With our typefaces unitized on a basis of 192 units, Aesthetik 2 grants unmatched flexibility.

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B

Productivity is improved simply by vastly reducing – often completely eliminating – the need for manual spacing adjustments.

#### BERTHOLD RULES

In common with other digital devices, our systems will produce rules in any weight you need. Horizontal and vertical. With perfect corner joins.

The difference is that we've had this sort of ruling capability for twenty years now, so long ago we developed ruling software. The most complex of rule forms may be input and processed with outstanding simplicity.

The program works on a plain logic basis: the number of rules, the rule weight, the distance between them, and either the overall length or the start and finish positions are entered: that's just about it, in principle.

For us to suggest that it's always so easy is a teensie bit misleading. Simple jobs are simple. But a really complex rule-form would have Einstein frothing at the mouth. With the ruling program he'd just froth less.

#### ROUND THE HOUSES

Contour is self-explanatory. It enables you to program a shape, using numerical co-ordinates, and then contours the type into or around the shape. Simple? You bet it is!

But as with most graphic tasks, and also interior decoration and agriculture, the most important work is in the preparation.

#### HY-PHEN-ATION

Like most other algorithm-based word-break programs, our built-in hyphenation routine is pretty good but by no means perfect. Throw it a product name, a place name, a proper name, and you can end up with abominatio-ns.

However, a little housekeeping with the exception dictionary and you can eliminate the hatefals, by either forcing breaks in the correct place or disallowing them entirely – product names, for instance.

And our operating system thoughtfully allows you to keep multiple exception dictionaries.

So you might have a dictionary for legal work, another for financial settings, one for pharmaceutical work, and so on, all tailored to your exact needs.

#### HOUSEWIFE'S CHOICE

One of the most important – but unsung – aspects of maintaining a typographic system is keeping track of jobs, typefaces and other data.

ProfiPage, bless its heart, takes care of this too. These days we rely on the most advanced storage media: long gone are the days of floppy

discs. We use fixed discs for current storage, as well as high-speed tape streaming for back-up and long-term storage. And we're ready for WORM.

Jobs, typefaces, typeface widths, images, logotypes, programs and typographic data are searched by number, by name, by date and time – whichever or whatever you decide you prefer.

And as all Workstations can always instantly access all storage devices on the network, you have total flexibility. (That word again.)

#### LAST, BUT HARDLY LEAST

TexConnection concludes our "basic" programs, although you will by now realise that they are anything but *basic*.

Unlike the other four, TexConnection is an "option" – a polite way of saying that we charge you a little extra for this one. And it resides on a personal computer, not a Berthold terminal or workstation.

Its function is to convert data from 'foreign' systems into a form that our terminals can process, thus avoiding re-keyboarding.

While converting, it also can be set up to make logical changes to the data: like replacing the word-processor's ambidextrous quotation mark into a proper typographical open or closing quote or apostrophe, as required. And so on.

Once converted, TexConnection will then transfer the data directly to the Berthold system.

But does it really work, you ask. Like a dream. If it didn't, you wouldn't be reading this, for this copy was input on an IBM® PS/2™ 60, using Framework III.™

#### END OF PART ONE

We mentioned in passing that there are additional software packages for our Workstations. Each offers a wealth of facilities, but this is hardly the time or place to go into them, other than to offer a brief description.

So we've put them in the sidebar, which affords us yet another opportunity to play with the contour program (we've been trying really hard not to mention our wobbly gutters).

It may well be that this little lot has boggled your mind.

So next time we'll deal with the other end – and blow your socks off.

Of course in the interim you could always call your local Berthold people and ask for the Books of Words (not forgetting the Books of Typefaces).

Better still, find out from your friendly local type supplier whether they work with Berthold yet.

#### CleanDraw:

for creating line images using geometric or pixel tools.

#### BasicImage:

assembles images in position on the page and controls the various output characteristics.

#### LogoType:

converts an image into a logo, to Berthold typeface quality standards, capable of being recalled on demand.

#### Lexica:

a new exceptionally advanced hyphenation program, in versions for American English, English English and German German, so far.

#### Headliner:

what it says, but with more bells and whistles than you – or a darkroom-full of headliner and modification camera operators – could shake a stick at.

#### MultiPage:

a clever little number that enables standard document parameters to be used any number of times in a job: and change one, change them all. Or not, as you prefer.

j J  
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 ^ ^

**Berthold**

#### WEST GERMANY:

##### BERLIN:

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 1-4 Teltowkanalstrasse  
 1000 Berlin 46, Germany  
 Telephone: (030) 77 95-1  
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 Telex: 9419890 · Fax: 01-878 6516

#### USA:

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#### CANADA:

##### TORONTO:

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 60 McPherson Street, Markham  
 Ontario, Canada L3R 3V6  
 Telephone: (416) 475-8570  
 Telex: 06-986809 · Fax: (416) 475-0739



*There are several versions of Times but there is only one original – Monotype Times New Roman.<sup>®</sup>*

## THE MOST FAMOUS FACE IN THE WORLD

You probably don't recognize this man immediately – but you certainly know his face.

He is Stanley Morison and the face he designed is probably the most popular typeface in the world today – the classic Monotype Times New Roman.

But he didn't do it alone.

Morison was typographic adviser to Monotype in the 1930's, and under his design guidance the typeface was drawn and produced at Monotype's headquarters in Salfords, England. Monotype further developed the face into a family of designs including Bold, Titling, Greek, Cyrillic, Small Capitals, Mathematical and Chemical.

Today, Monotype is still designing and producing new faces which are destined to become tomorrow's classics.

For more information on Monotype's latest faces and the complete library of typefaces, please contact:

### Monotype Typography

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Phone 617 933 2570*

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Compugraphic Corporation, Type Division, 90 Industrial Way, Wilmington, MA 01887

cgType™

# When Headline Type Knits This Ugly.

It's enough to make you throw up. Bad letter-spacing has a way of doing that.

Face it. What you want is for your ad to be a strong attention-getter and not a turnoff. But turning off and tuning out is what you'll get when a quasi-mechanical spacing program makes your headline look amateurish and disjointed. See above.

It comes down to this: It's nice to have a sales pitch that's clever and creative. But a clever pitch, in print, might not amount to a hill of beans unless it's also smooth and eye-catching.

Which is what Headliners is all about.

It's really very simple. At Headliners we do head-

lines, and we do them pretty. We do this by pushing letters around until they knit into a graphic illustration. Even those worrisome combinations. In a way no machine, no computer can hope to duplicate.

Not even a quasi-mechanical spacing program.

But that's just one part of our story. The other is our typefaces. Whether classic restorations or originals, they come in weights and proportions to make them work best for you. And they're ours, exclusively.

You'll recognize them by the prefix "neo-"

If you've never used us before, why not give us a shot. Our phone numbers are listed below.

You'll find we have a way with words.

# Headliners Type Knits This Pretty.

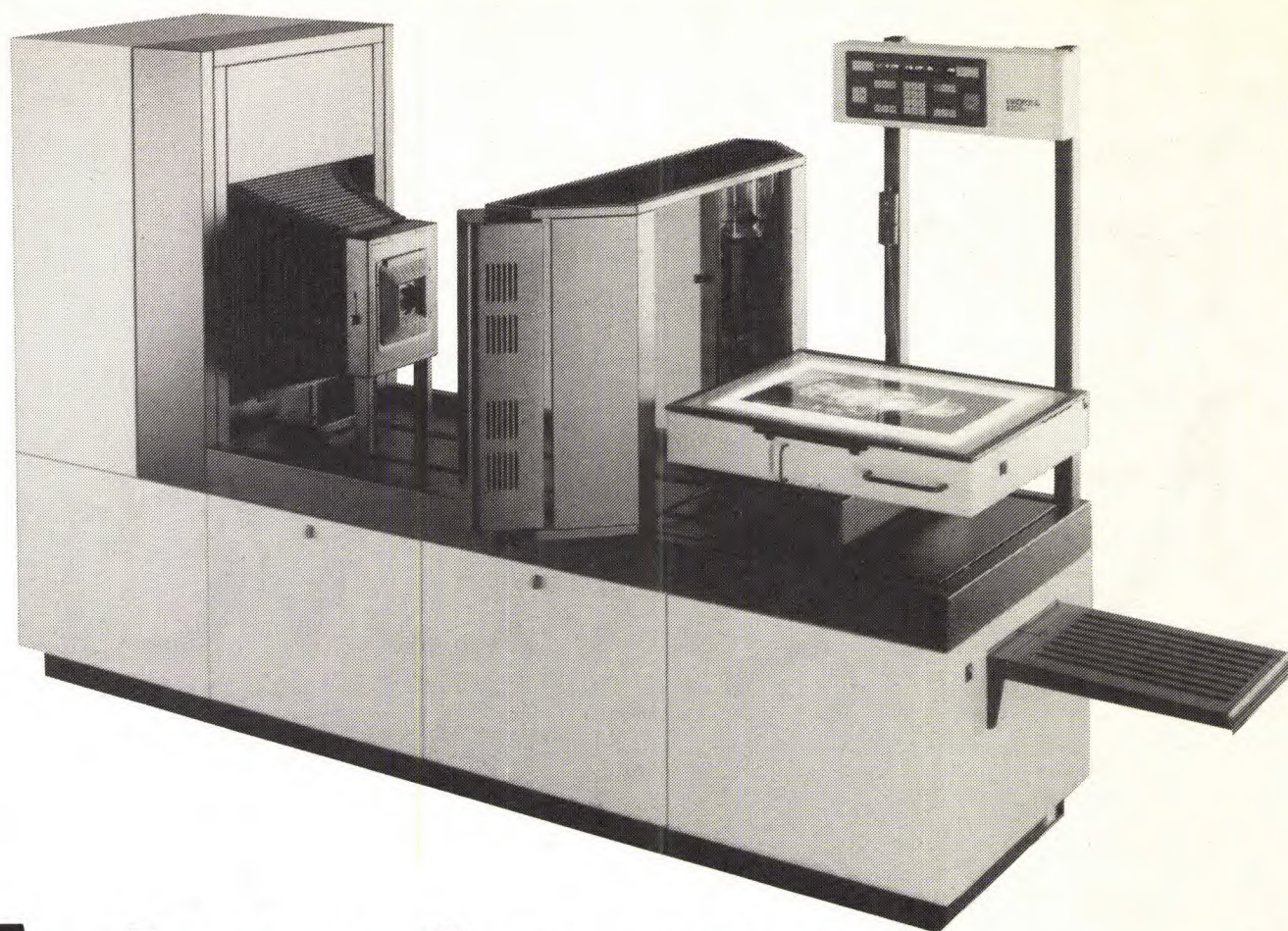
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Call toll-free  
**1-800-327-1813.**



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5701 N.W. 94th Ave., Tamarac, FL 33321

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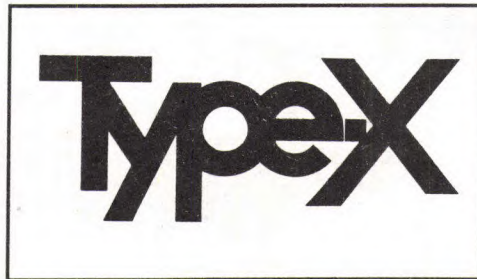
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Please send me pre-registration and seminar information on all aspects of *Graphic Communications 3*:

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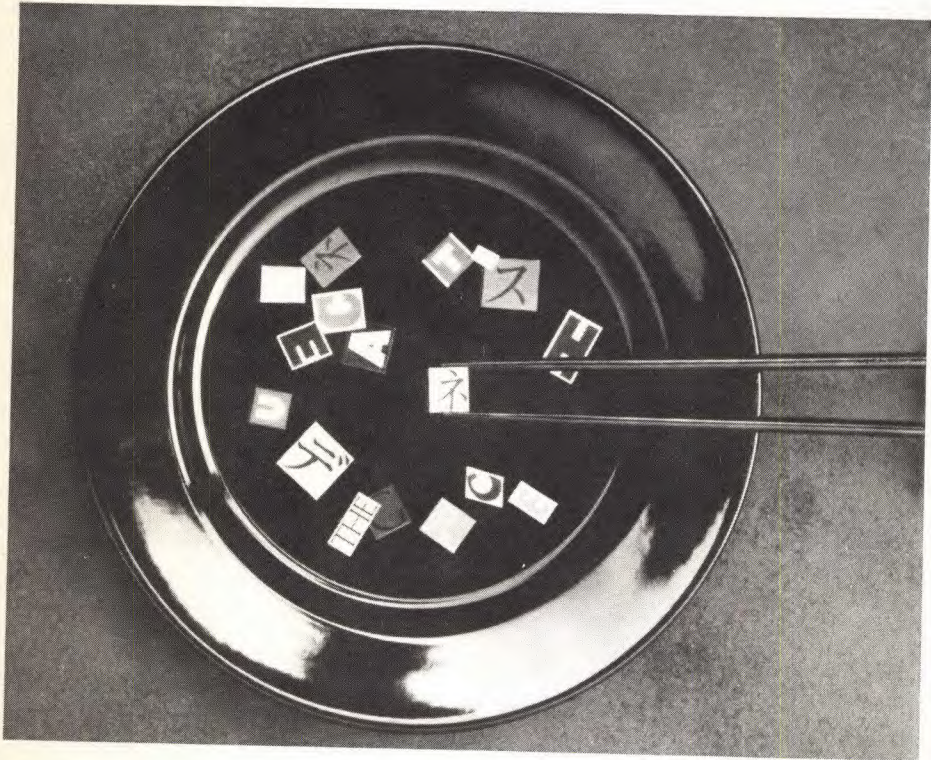
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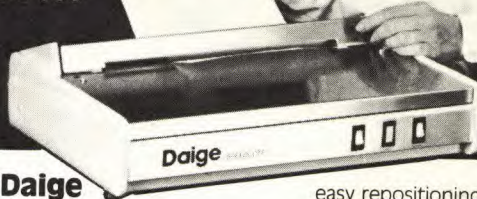
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### **QUALITY ONLY DAIGE PROVIDES**

Speedcotes perform better because we build them better. Right here in the USA. Every component is custom made. Every Speedcote is hand assembled. Every Speedcote is tested and retested. That's why after you buy one, you'll probably never have to take advantage of our 2-year warranty on both parts and labor.

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a

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Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
Light Condensed  
Medium Condensed  
**Bold Condensed**

## ITC Avant Garde Gothic®

Extra Light  
*Extra Light Oblique*  
Book  
*Book Oblique*  
Medium  
*Medium Oblique*  
**Demibold**  
**Demibold Oblique**  
**Bold**  
**Bold Oblique**  
Book Condensed  
Medium Condensed  
**Demibold Condensed**  
**Bold Condensed**

## ITC Barcelona®

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Heavy**  
**Heavy Italic**

b

## ITC Bauhaus®

Light  
Medium  
**Demibold**  
**Bold**  
**Heavy**

## ITC Benguiat®

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
Book Condensed  
*Book Condensed Italic*  
Medium Condensed  
*Medium Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**

## ITC Benguiat Gothic®

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Heavy**  
**Heavy Italic**

## ITC Berkeley Oldstyle®

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**

## ITC Bookman®

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demibold**  
**Demibold Italic**  
**Bold**  
**Bold Italic**

## ITC Caslon 224®

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**

c

## ITC Century®

Light  
*Light Italic*  
Book  
*Book Italic*  
**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**  
Light Condensed  
*Light Condensed Italic*  
Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**  
**Ultra Condensed**  
**Ultra Condensed Italic**

## ITC Cheltenham®

Light  
*Light Italic*  
Book  
*Book Italic*  
**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**  
Light Condensed  
*Light Condensed Italic*  
Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**  
**Ultra Condensed**  
**Ultra Condensed Italic**

## ITC Clearface®

Regular  
*Regular Italic*  
**Bold**  
**Bold Italic**  
**Heavy**  
**Heavy Italic**  
**Black**  
**Black Italic**

## ITC Cushing®

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Heavy**  
**Heavy Italic**

## ITC Élan™

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**

## ITC Eras®

Light  
Book  
Medium  
**Demi**  
**Bold**  
**Ultra**

## e

ITC Esprit™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Fenice®  
Light  
*Light Italic*  
Regular  
*Regular Italic*  
**Bold**  
*Bold Italic*  
**Ultra**  
*Ultra Italic*

ITC Flora™  
Medium  
**Bold**

ITC Franklin Gothic®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*

Friz Quadrata  
Friz Quadrata  
**Friz Quadrata Bold**

ITC Galliard®  
Roman  
*Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*  
**Ultra**  
*Ultra Italic*

ITC Gamma™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Garamond®  
Light  
*Light Italic*  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Ultra**  
*Ultra Italic*  
Light Condensed  
*Light Condensed Italic*  
Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
*Bold Condensed Italic*  
**Ultra Condensed**  
*Ultra Condensed Italic*

## g

ITC Goudy Sans™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Isadora™  
*Regular*  
**Bold**

ITC Isbell®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Heavy**  
*Heavy Italic*

Italia  
Book  
Medium  
**Bold**

ITC Jamille™  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Kabel®  
Book  
Medium  
**Demi**  
**Bold**  
**Ultra**

ITC Korinna®  
Regular  
*Kursiv*  
**Bold**  
*Bold Kursiv*  
**Extra Bold**  
*Extra Bold Kursiv*  
**Heavy**  
*Heavy Kursiv*

ITC Leawood®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Lubalin Graph®  
Extra Light  
*Extra Light Oblique*  
Book  
Book Oblique  
Medium  
Medium Oblique  
**Demi**  
*Demi Oblique*  
**Bold**  
*Bold Oblique*

## m

ITC Mixage®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Modern No. 216®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Heavy**  
*Heavy Italic*

ITC New Baskerville®  
Roman  
*Italic*  
Semibold  
*Semibold Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Newtext®  
Light  
*Light Italic*  
Book  
*Book Italic*  
Regular  
*Regular Italic*  
**Demi**  
*Demi Italic*

ITC Novarese®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Ultra**

ITC Pacella™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Panache™  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

## q

ITC Quorum®  
Light  
Book  
Medium  
**Bold**  
**Black**

ITC Serif Gothic®  
Light  
Regular  
**Bold**  
**Extra Bold**  
**Heavy**  
**Black**

ITC Slimbach™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Souvenir®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Bold**  
*Bold Italic*

ITC Stone Serif™  
Medium  
*Medium Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*

ITC Stone Sans™  
Medium  
*Medium Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*

ITC Stone Informal™  
Medium  
*Medium Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*

ITC Symbol®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Tiepolo™  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

## t

ITC Tiffany  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*

ITC Usherwood®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Veljovic®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Weidemann®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Zapf Book®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*

ITC Zapf Chancery®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
**Bold**

ITC Zapf International®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*

## ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

## ITC Boutros Setting™

بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
بطرس صحفي أسود مائل	BOLD ITALIC

## ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض	LIGHT
بطرس كوفي حديث أبيض مائل	LIGHT ITALIC
بطرس كوفي حديث متوسط	MEDIUM
بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

## ITC Boutros Calligraphy™

بطرس مسطرة أبيض	LIGHT
بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

## ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

## ITC Boutros Rokaa™

بطرس رقعة متوسط	MEDIUM
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## ITC Display Typefaces

## ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No. 223®

ITC/LSC Caslon Light No. 223 Italic®

ITC/LSC Caslon Regular No. 223®

ITC/LSC Caslon Regular No. 223 Italic®

ITC/LSC Caslon Bold No. 223®

ITC/LSC Caslon Bold No. 223 Italic®

ITC/LSC Caslon X-Bold No. 223®

ITC/LSC Caslon X-Bold No. 223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

## ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

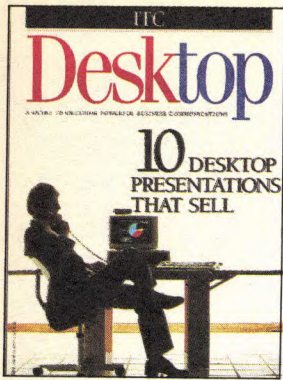
ITC/L&amp;C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

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**ITC**

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**E Y E O P E N E R**

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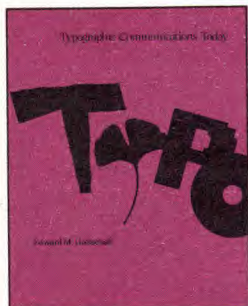
On the other hand, by paying the low cost of \$24, you'll receive five more issues of *ITC Desktop*, a full year of important information to help you get all the benefits your desktop computer has to offer.

A GUIDE TO CREATING POWERFUL BUSINESS COMMUNICATIONS



# new arrivals

**#1024**  
**Typographic Communications Today**  
by Edward Gottschall



If you want to see and understand today's many typographic design styles, how they evolved, and where they are headed, this book is for you. It is a critical review of the past hundred years of design all over the world. With over 900 large size illustrations, more than 500 in full color, it shows as well as tells about design trends and their significance. Numerous quotations by first-rate designers make this a treasury of the best and most provocative thinking about the hows and whys of typographic design. Full alphabets of more than 200 of the twentieth century typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers can do and how they can work. For a summary of the book, see the color section in the center of this issue of U&lc.

256 pages. 10<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub>". 900+ illustrations, 500+ in full color. Hardcover.

#1024.  
Through June 30th, U.S./Canada price, \$55.00.  
Outside U.S./Canada, \$62.00.

**#1028**  
**Label Designs**  
Edited by Lisa Walker and Steve Blount



"If you can visually say a food product tastes good without ever using the words, that's it. You're home. If you feel as if you want to pick the product up and take a bit of it, wrapper and all, you've really done something." So writes designer Primo Angeli in one of five designer essays up front in this unusual book. Unusual because it is so much more than a classified collection of the best labels in large sizes and full color. That it is too, but the designer essays (by Primo Angeli, Milton Glaser, Stephen and Stuart Berni, John Diefenbach, and R. Kim Finley) and the thoughtful introductions to the sections give one food for the mind as well as the eyes. The sections, by the way, are food, snacks, gourmet, material products, beverages, wines, liquor and beer, health and beauty, consumer goods, media products. There are indexes of products, clients, designer firms, designers and subjects. Selections are international. More than 200 design firms are represented.

256 pages. 9<sup>1</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>4</sub>". Over 450 color illustrations. Hardcover.

#1028.  
U.S./Canada price, \$49.95.  
Outside U.S./Canada, \$57.00.

**#1027**  
**British Design and Art Direction 1988**  
Edited by Edward Booth-Clibborn



A wonderful idea source for American designers who have been overexposed to their peers in the United States and Canada. This British Annual offers a fresh, bright, exciting and effective way of designing ads, packages, books, and a wide variety of collateral material for print and TV. It also looks at the best and brightest copy for all media, radio included. A stimulating book, especially because it shows you so much you haven't seen before, as well as a marvelous idea resource.

In a foreword to an earlier edition the reader is advised to "study it, not to copy or imitate, but to learn what a free mind, given a bit of luck and a good chart, can produce." Enjoyable as well as most helpful.

576 pages. 8<sup>1</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>2</sub>". 800+ illustrations, most in full color. Hardcover.

#1027.  
U.S./Canada price, \$69.00.  
Outside U.S./Canada, \$76.00.

**#1031**  
**Graphis Poster 89**  
Edited by B. Martin Pedersen



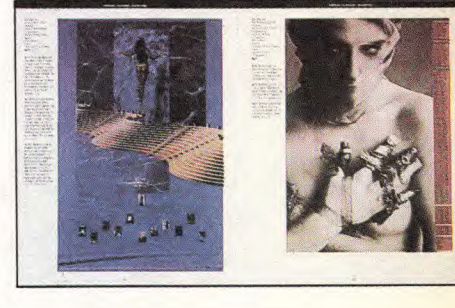
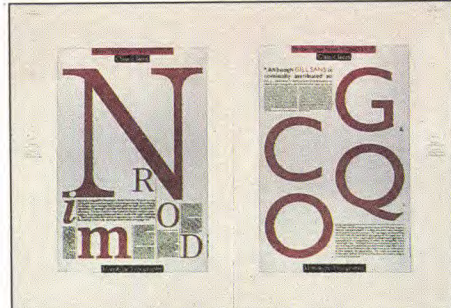
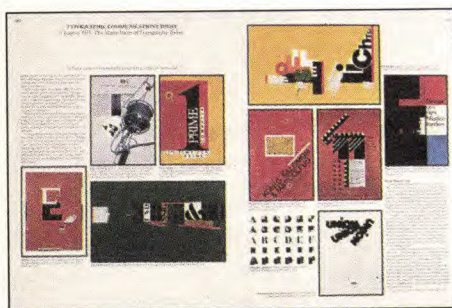
**A U&lc BookShop mail order exclusive.** Thanks to TV there has been a decline in the commercial use of posters in recent years, but not a decline in their graphic quality. If anything, today's posters are fresher and more innovative and *Graphis Poster 89* reflects this direction.

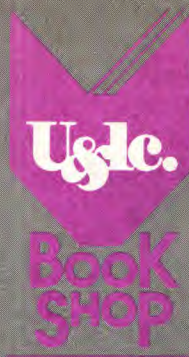
Many graphic designers feel that the poster is the ultimate expression of their art. *Graphis Poster 89*—the only international annual of poster art—spotlights the best of this year's efforts by designers, illustrators and photographers from around the world.

The 1989 collection has been chosen from thousands of entries sent from the world over—including Japan and Eastern Europe and are represented in the categories of advertising, culture, and society. The introduction to this year's annual has been provided by Ivan Chermayeff, one of the world's most honored and respected designers.

256 pages. 9<sup>1</sup>/<sub>2</sub> x 12". Over 375 full color illustrations. Hardcover.

#1031.  
U.S./Canada price, \$65.00.  
Outside U.S./Canada, 118 Swiss francs.



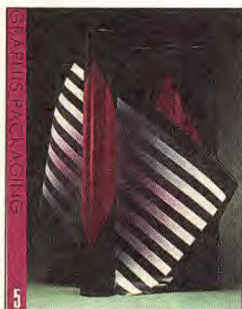


still available

Reader response has prompted us to reoffer the following books which were reviewed in the May, August and November BookShops. ▶

#1030  
Graphis Packaging 5  
Edited by B. Martin Pedersen

Exclusive



A U&lc BookShop mail order exclusive. Here is the best work of the past four years from all over the world presented in full color throughout. Shows the best creative packaging efforts for food, beverages, tobacco, cosmetics, fashion, household, industrial and stationery articles, carrier-bags, promotions and games. Demonstrates how designers are meeting the challenges of new materials and manufacturing methods. Multi-lingual introduction by England's Michael Peters and multi-lingual credits.

264 pages. 9 1/2 x 12". 350 color plates. Hardcover. #1030. U.S./Canada price, \$65.00. Outside U.S./Canada, 118 Swiss francs.

#1025  
Better Type  
by Betty Binns

**Better Type** Learn to see subtle distinctions in the faces and the spaces of text type. Achieve legible, beautiful, and expressive type every time. BY BETTY BINNS

This is the first book of its kind that directs the reader to look at type color from professional standards. It entices the reader to think, and with the many examples it uses as illustrations it helps one, even one new to type, to arrive at the best decisions. A "must have" book for typographic professionals and neophytes.

*Better Type* is concerned with type that is intended to be read and it demonstrates how type size, line width, and interline space affect readability. Some of the chapter headings tell much about the book: Letter Design and Type Color, Line Spacing and Type Color (this section alone is worth the price of the book). Character Spacing, Unjustified Setting, Character Alteration, and more.

192 pages. 11 x 8 1/4". 2-color illustrations. Hardcover. #1025. U.S./Canada price, \$29.95. Outside U.S./Canada, \$37.00.



#1006  
Graphis Annual Reports  
Edited by B. Martin Pedersen

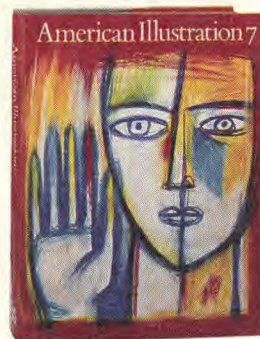
Exclusive



A U&lc BookShop mail order exclusive. This is the first book to present an international collection of 25 of the best annual reports selected for their merit in the categories of Design, Illustration, and Photography. Meaning is given to the selections by complete credits and captions in which the designers and artists discuss the reasoning and thought processes behind their work. Fully reviewed in May U&lc.

256 pages (color throughout). 9 1/2 x 11". Over 750 color plates. #1006. U.S./Canada price, \$65.00. Outside U.S./Canada, 118 Swiss francs.

#1022  
American Illustration 7  
Edited by Edward Booth-Clibborn



A juried selection of the best in U.S. and Canadian contemporary illustration art for magazines, newspapers, books, advertisements, posters, packaging, and films. A vital source of inspiration for the illustrator, graphic artist, and anyone buying or using illustrations, shown one to a page and almost all in full color. A revealing portrait of our times. Comprehensive indexes include addresses of contributing artists.

256 pages. 9 1/2 x 12 1/2". 221 illustrations, 216 in full color. Hardcover. #1022. U.S./Canada price, \$55.00. Outside U.S./Canada, \$62.00.

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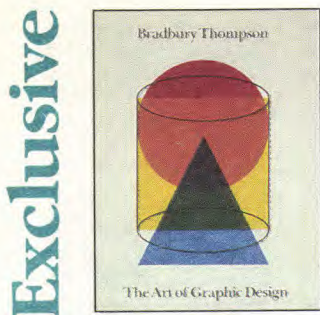
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**#1009**  
**The Art of Graphic Design**  
 by Bradbury Thompson



**A U&lc BookShop mail order exclusive.** An elegant book designed by Mr. Thompson. It brings together for the first time a full spectrum of his timeless contributions to American design. The text is informative and charming. A must for all aficionados of type and graphic design. Fully reviewed in August U&lc.

232 pages. 9 3/4 x 13 3/4. 310 illustrations, 272 in full color. Hardcover.

**#1009.**  
 U.S./Canada price, \$65.00.  
 Outside U.S./Canada, \$72.00.

**#1014**  
**The Best of Fine Print Magazine on Type and Typography, 1977-1988**



**A U&lc BookShop mail order exclusive.** A book for type lovers to love and to treasure, this is a rare compilation of opinion and critical comment that is as rewarding to the eye and the touch as to the mind and the spirit. An elegant example of the elegance it critiques. The who's who of writers includes Joseph Blumenthal, James Mosley, Charles Bigelow, Max Cafisch, and John Dreyfus. Fully reviewed in August U&lc.

160 pages. 8 1/2 x 11. Hardcover.

**#1014.**  
 U.S./Canada price, \$40.00.  
 Outside U.S./Canada, \$45.00.

**#1010**  
**Graphis Design 89**  
 Edited by B. Martin Pedersen

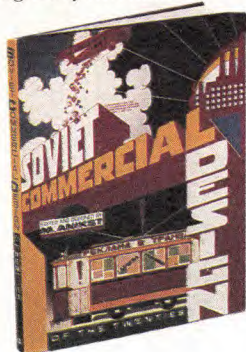


**A U&lc BookShop mail order exclusive.** If you want to see the best graphic designs from all over the world, and see them in beautifully printed full color, this is your one-stop book. Over 650 pieces were chosen. These are really the best of the best. The result is a gold mine of visual ideas and innovative concepts. Fully reviewed in August U&lc.

265 pages. 9 1/2 x 12. Hardcover.

**#1010.**  
 U.S./Canada price, \$65.00.  
 Outside U.S./Canada, 118 Swiss francs.

**#1021**  
**Soviet Commercial Design of the Twenties**  
 Edited, designed by M. Anikst



The art of the Soviet avant garde is colorful and design-dynamic. Of considerable historical interest, the work illustrated suggests fresh ways of approaching recurrent communication problems. Bold handling of type and color characterize much of the work shown. Published with the cooperation of the Soviet government, this book is a revealing record of advertising design and the artistic culture in the years immediately following the Russian Revolution. Included are works long forgotten, as well as the now classic pieces by Mayakovsky, Rodchenko, Lissitsky, Gan, Stepanova and the Stenbergs. Fully represented are both state and private sector commissions. Ample text puts the work into context with cultural and political developments of the period.

144 pages. 9 3/8 x 11 3/4. 323 illustrations, 211 in full color. Hardcover.

**#1021.**  
 U.S./Canada price, \$37.50.  
 Outside U.S./Canada, \$45.00.

**#1023**  
**Posters Made Possible by a Grant from Mobil**

Foreword by Brendan Gill



**A U&lc BookShop exclusive.** Not available elsewhere until mid-1989.

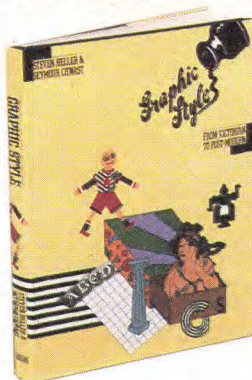
Even in our present age of electronic imagery nothing more readily attracts the attention of the public than a well-designed poster. Included are wonderful examples of how to use type, art, and design most effectively.

This volume celebrates the poster and the Mobil Oil Corporation's enthusiastic support of it as an art form. You'll see work by such name artists as Al Hirschfeld, Edward Gorey, Ivan Chermayeff, Seymour Chwast, Milton Glaser and James McMullan, and by such fine artists as Roy Lichtenstein, Robert Rauschenberg, Edward Ruscha, and Christo. The 250 international posters shown display a wide range of illustrations and typographic styles. Biographies of designers, illustrators, photographers. Fully indexed.

176 pages. 9 x 12. Hardcover.

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